

LUIGI PULCI AND THE ANIMAL KINGDOM

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BIBLIOGRAPHICAL ABBREVIATIONS

- ARCHIV. Archiv für das Studium der Neueren Sprachen und Literaturen.
- ARCH.GLOT. Archivio Glottologico Italiano.
- AUSG.U.ABH. Ausgaben und Abhandlungen aus dem Gebiete der Romanischen Philologie.
- BEST.TOSC. Il Bestiario Toscano (text).
- FRANZ.STUD. Französische Studien.
- GIOR.DANT. Giornale Dantesco.
- GIOR.STOR. Giornale Storico della Letteratura Italiana.
- G-McK. Garver and McKenzie, Il Bestiario Toscano.
- G-W. Goldstaub and Wendrinér, Ein Tosco-Venezianischer Bestiarius.
- HALF. Halfmann, Die Bilder und Vergleiche in Pulci's Morgante.
- LEON. Leonardo da Vinci, Allegorie.
- O. Orlando.
- P.M.L.A. Publications of the Modern Language Association of America.
- REIN.Reinsch, Das Thierbuch des Normannischen Dichters Guillaume le Clerc.
- ROM.FORSCH. Romanische Forschungen.
- ST. The Strozzi manuscript of an unpublished Italian bestiary text,
a table of whose contents is given in G-W, pp. 82-89.
- WALD, Mayer, Der Waldensische Physiologus.



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LUIGI PULCI AND THE ANIMAL KINGDOM

I

INTRODUCTION

The most important details of Luigi Pulci's life, in so far as they are known, have been noted both by writers covering the whole field of Italian literature (1) and by those dealing with the more limited subjects of the Romances of Chivalry or of the individual work of Pulci himself (2). It is necessary to set down here, then, only such essentials as may serve as a guide in placing his work properly in regard to time and milieu. He was born in Florence in 1432 and spent much of his life at the court of Lorenzo de' Medici to whom he was attached by many ties of friendship and obligation. His greatest work, the Morgante, is dedicated to Lucrezia Tornabuoni, mother of Lorenzo, who was, it appears, an even more sympathetic patron than her son. The latter part of his life was troubled by debts and family cares, to which were added minor controversies with the religious authority; but through all these difficulties he seems to have maintained a serenity and cheerfulness which kept him from becoming embittered. Even when he expresses the fear of "falling into the mouths of the frati" for some of his utterances about religion, he turns the matter aside with a jest (3). That the character of his work was strongly influenced by his association with the coterie of writers at the court of Lorenzo is apparent from a study of it. As to his place in the development of

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1. v. Gaspari, Storia della letteratura italiana; II, 251.
d'Ancona-Bacci, Manuale, II, 123.
 2. v. Einstein, Luigi Pulci and the Morgante Maggiore; p.1.
Pellegrini, La vita e le opere di Luigi Pulci.
 3. v. Morg. XXVIII, 42.

Italian literature, he stands as a link between the popular and the artistic poets (1). He died at Padua in 1484.

The Morgante, or as it is sometimes called, Morgante Maggiore has also been discussed by numerous writers since 1867, when Rajna published his article, La Materia del Morgante in un ignoto poema cavalleresco del secolo XV, in Propugnatore, in which he established the origin of the poem. Halfmann, in Die Bilder und Vergleiche in Pulci's Morgante, Marburg, 1884 (2), studied images and comparisons as used by Pulci in embellishing his work, and Hübscher in Orlando die Vorlage zu Pulci's Morgante, Marburg, 1886, (3) published the text of the Orlando with a discussion of the poem and its relation to the Morgante. These three publications form a base upon which has been built up a fairly large body of study and criticism with, however, some important omissions (4). The Morgante has been assigned its place in literature, its predecessors in chivalric romance have been found and its literary worth has been appraised - not always justly. But seekers after Pulci's sources have neglected almost entirely one field for study which is prolific in interesting material and useful to students in a quite different field, that of the fables and bestiaries. The poem, practically from beginning to end, teems with references to animals, both real and fabulous, stories about them, fables, comparisons, names and a wealth of material taken from nature itself. These animal references, which have received only passing notice from former writers, form the subject-matter of the present study.

1. v. Einstein, op. cit., preface.

2. Ausg. u. Abh. XXII.

3. Ausg. u. Abh. LX

4. For further references see Bibliography.

Rajna, in designating the Orlando as the source of the first twenty-three cantos of the Morgante, furnishes a point of departure for this work, since that portion contains, besides many comparisons, several important fables and two Padiglioni - elaborately decorated tents, covered with pictures of animals. The last-named mode of introducing fable and bestiary material is a source-idea which Pulci expanded to great lengths in two passages of his poem in which he gives long catalogues of beasts (1). The Margutte episode contained in Cantos XVIII and XIX has been quite generally conceded to be Pulci's own (2) and was perhaps the original on which he grafted, first the Orlando and later the Spagna, modifying and enlarging them to suit his purpose. At all events, no trace of it exists in the Orlando and it becomes necessary to seek other sources for its animal episodes. Halfmann's work, in so far as it concerned animals, was, by its title, limited to comparisons and images, without attempt to study sources. Hübscher mentions some of the beast-stories in the course of his study but does not discuss them further than is necessary for the purposes of his work. Einstein says (p. 44 under the heading "scientific interest"): "He (Pulci) is interested in the facts of natural history and shows a considerable knowledge of birds - at least of their names. In one part (XIV, 56 on) there is a long catalogue of fishes and animals, taken perhaps from some Mediaeval bestiary (3)". This, with the explanatory notes of some of the more recent editions of the

1. Morg. XIV, 44-86; XXV, 307-332.

2. v. Truffi, Di una probabile fonte del Margutte: p. 200. where he makes it fairly certain that Luigi Pulci got the germ of this character from the Sosia of Luca's Driadeo d'Amore which goes back to Plautus' Amphitryon.

3. He fails to note that the description of the padiglione begins in 44 and the catalogue of names in 47: he also ignores completely the long list beginning in XXV, 311.

poem (1), is the sum of what has been done in attempting to study Pulci's uses of the animal kingdom in his writings. There has been thus far no systematized examination of this portion of his work, either for the purpose of correlating it with fable and bestiary literature (2) or of calling attention to its literary value, which in many cases is not small.

Among the more obvious of Pulci's general sources, after the Orlando and the Spagna, are the Bible, Dante and the classic mythology. He mentions certain authors himself as having been his guides in composing his poem, but since some of these are fictitious (3) and the influence of others is not noticeable to any extent, one must conclude that his citation of authorities is a species of literary camouflage which he uses principally for humorous purposes. (4) There is one author, however, whom he mentions, whose influence is directly apparent in the description of some of the animals. This is Cecco d'Ascoli, whose Acerba contains several bestiary chapters. In Morgante XXIV, 112, Pulci says:

Anco resta nel cuor qualche scintilla,

Di riveder le tante incantate acque,

Dove già l'Ascolan Cecco mi piacque.

In some cases Pulci's creatures are described by traits which appear in the Acerba and are not to be found in other works to which he had access. It is probable that he was familiar with the Tesoro of Brunetto Latini and also with some version of the

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1. Sermolli, Firenze, 1855; Camerini, Sermolli ed altri, Milano, 1878; Volpi, Firenze, 1914.
 2. Goldstaub and Wendriner in Ein Tosco-Venezianischer Bestiarius, note occasionally uses by Pulci of bestiary material.
 3. Arnaldo, XXVIII, 26, Ormanno, XXVIII, 50 and Lattanzio, XXVIII, 53.
 4. cf Einstein, p. 44.

Bestiario Toscano, of which numerous manuscripts existed in his time. (1) Pliny's Natural History furnished the basis for some of the fabulous creatures (2). In addition to these literary sources, Pulci used the field of Nature itself, from which he drew long lists of the more familiar creatures to decorate the walls of Luciana's Padiglione. His acquaintance with the animal kingdom grew, doubtless, out of the hunts and fishing excursions of the Court; but he must have exercised an immense observation and have felt a certain attraction towards the beasts and birds of his native forests.

The literary worth of the beast episodes lies almost always in their humorous quality. Sometimes, it is true, as in the case of the death of Orlando's faithful horse, Vegliantino, and his master's lament over him (3), the animal plays a part in a serious scene; but in a large majority of cases it is used to excite the laughter of the reader. Pulci's humor sometimes descends to buffoonery, but in general he possesses a drollness of expression and a quaintness of style which present the creatures in the most ludicrous fashion possible. Take, for example, Rinaldo's attack upon the dragon, IV, 63.

1. v. Garver-McKenzie, p. 1 ff.

2. The Allegorie of Leonardo da Vinci, which have many animal traits in common with the Morgante, were written too late to be considered as a possible source. Solmi's edition of his writings (Leonardo da Vinci: Frammenti Letterari e Filosofici, gives (p. XVII) in the author's own words the date, 1508. v. McKenzie, Per la storia dei bestiarii italiani: p. 358. He shows that Leonardo used the Fiore di virtu for the first 35 animals and the Acerba for a second group.

3. XXVII, 101 ff.

Parea che l'aria e la terra s'accenda,
 Rinaldo avea spugna con aceto,
 E tutti, perchè il fiato non gli offenda:(1)
 E disse: O animal poco discreto,
 Che pensi tu, che no' siam tua merenda,
 Poi che tu vieni in quà contra divieto?

or the incident of Morgante and Margutte finding the sleeping elephant leaning against a tree in the forest, XIX, 74 ff.

Io veggo quivi appoggiato, Margante,
 A un albero un certo compagnone,
 Che par che dorma, e non muove le piante:
 Di questo non faresti tu un boccone.
 Morgante guarda: egli era un liofante,
 Che si dormiva a sua consolazione;
 Ch'era già sera, e appoggiato stava,
 Come si dice, e col grifo russava.

Pulci here renders ridiculous the story told as fact in the bestiaries. In other instances he relates actions which appear ridiculous in the light of modern knowledge of natural history but which were believed seriously in his time, as in the case of the beaver or of the ibis (q.v.pp. 24,39). Margutte's death, caused by excessive laughter at the antics of a monkey engaged in putting on and taking off his boots, is perhaps the best example of an episode in which an animal is used for humorous effect (XIX, 147 ff.); this also is taken from a serious discussion, that of a method for catching monkeys (2).

1. Apparently an early form of gas-mask!

2. v. bertuccia, p. 54.

In working over the materials which he used as sources Pulci took the greatest liberties, not only in regard to volume but also in regard to content. In the case of the Orlando as a whole he expanded it greatly, inserted fable and bestiary material and put new life into the dry, uninteresting romance which it was as he found it. The Margutte story also was interpolated in the midst of the account of the knights' adventures. The fables which he found ready to hand in the Orlando he did not change in any essential features but he re-worded them and changed their form (1) to suit the demands of his own poem. Those which he took from other sources he treated in much the same way, with a quite general adherence to the story as he found it (2). The bestiary material, however, shows the Pulci used much freedom in shifting characteristics from one creature to another and in adding others of his own invention: in some cases it is probable that he invented the creatures themselves. The serpent-group, in particular, shows many of these shifts of characteristics which mark sometimes differences among the sources themselves, sometimes Pulci's own fancy. The detailed study which occupies the succeeding chapters will serve to bring out these differences and to establish, as far as possible, Pulci's sources and the amount of original material which he contributed.

Nature, as the Italy of Pulci's time showed it to him, furnished him with material for some of the most fatiguing passages of his poem - those in which he lists animals, birds, fishes,

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1. v. for example the "Ant and horse's skull" II, 55; and the "Cock and fox" IX, 19.
 2. v. the "Fox and wolf in well", p. 113 .

serpents, apparently for the mere purpose of showing his knowledge of natural history. These unfortunate stanzas do show not only that, but also a considerable amount of mechanical ingenuity in grouping the names in conformity to rhyme and metre. Fortunately this doubtful sort of inspiration was not the only one which Pulci found in the forest and its creatures: wherever he needed an apt simile or sought a vigorous comparison he turned most commonly to the animal kingdom for it. All the familiar and trite comparisons are to be found in the greatest profusion - the lion as a symbol for strength, the swallow for speed, the pig for filth, and a multitude of others, to which are added many of Pulci's own invention. All in all, his recognition of the animal kingdom as a fruitful source of literary embellishment is an interesting and notable feature of his work.

II

THE PADIGLIONE EPISODES

Of the 360 animals mentioned by Pulci, 315 (1) are to be found in the description of the padiglione erected by Luciana, daughter of Marsilio, in honor of Rinaldo (XIV, 44-86) and in the commentary of it made by Astarotte (XXV, 307-332). Elaborately decorated and embellished tents were common in the Old French Romances (2) and the Italian writers took over the idea in their poems. Pulci found the model for his padiglione in the Orlando (XXVIII, 9?-15) (3). Earlier in the poem there is a short description of the padiglione of the giant Marcovaldo (O.XXIII, 39-XXIV, 2) which names several common animals - "orsi, volpi, lupi e toro" etc. and concludes the list with "Altri animali, non saprei dir quanti". Pulci, in the corresponding passage (XII, 42 ff), records the incident of Orlando's combat with the Saracens over his curiosity in regard to the padiglione but does not describe the animals depicted on it - a curious omission on his part, considering the immense elaboration which he gives to the padiglione of Luciana later on. This is the first padiglione incident of the Morgante, unimportant for the student of Pulci's animal sources, since the only trait he copies is the fact that the material is cuoio di serpente.

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1. These totals include names for male, female and young of the same species and, in some cases, different names for the same animal.
 2. Rajna, Fonti dell'Orlando furioso, p.378. "Gli autori di vere e proprie chansons de geste mettono il piede, ma non sguazzano in queste acque". Among the most notable padiglioni which he cites are those of the Ogier, the Roman de Thebes and the Renart le Contrefait in Old French and the Aspramonte, the Rinaldo and the Danese in Italian. Smaller groups are found in Ciriffo. IV, 25, Lorenzo's Selve, p. 36, and Driadeo, I. 105.
 3. There is a lacuna in the ms. which makes it impossible to say exactly where the description of the padiglione begins.

The second, by far the most important, is the padiglione of Luciana, mentioned at the beginning of this chapter. In brief its history is as follows: Rinaldo, while at Siragozza, tames a wild horse which has been terrorizing and killing the people of the surrounding country: by this feat he wins the love and gratitude of Luciana, daughter of King Marsilio. Later Rinaldo, on a journey to the Orient, summons Luciana to accompany him and on her arrival she brings with her the magnificent tent described in XIV, 44-86, as a gift to Rinaldo. Stanzas 2-13 of O. XXVIII (1) are missing in the manuscript, but Rajna (2) indicates that this padiglione is practically identical with one attributed to a certain Michele da Siena and found copied intact, or nearly so, in various works (3). The version given at the end of El cantare di Fierabraccia et Ulivieri (4), judging from O. XXVIII, 14-15, is practically the same as that of the Orlando. The padiglione is divided into four parts representing the four elements: I. Air, II. Earth, III. Water, IV. Fire. In each section appear the creatures appropriate to the element, except that the salamander is not found in Fire, though Pulci places it there in his version. He transposes the sections also, which appear in the Morgante in the following order: I. Fire, II. Air, III. Water, IV. Earth. The whole episode is a good example of the way in which he enlarges upon his model and fills out his poem from his sources. The Padilion del Re Fierabraccia consists of 8 stanzas and mentions 49 creatures: in the Morgante the description occupies 42 stanzas

1. v. p. 9, note 3.

2. Fonti dell'Orlando Furioso, p. 379. 3. Ibid.

4. Ed. Stengel: Ausg. u. Abh. II, 185.

and mentions 223 creatures. How many of these were taken from O. is approximately shown by the following table:

I. Fire. (Morg. XIV, 44-45). None. The salamander does not appear in O.

II. Air. (46-63). 3. Astor, moscardo, sparvier. (Found in Earth division of Fier).

III. Water. (64-71). 8. Almone (salmone), balena, dalfino, muggin. pesce cane, serena, storione, tonno.

IV. Earth. (72-86). 25. Bertuccia, cammella, cavallo, cervio, cinghial, coniglio, dragone, ermellino, faina, gatto mammone, leofante, leopardo, liocorno, lione, lontra, lonza, lupo, orso, pantera, scoiatto, serpente, spinoso, tasso, vaio, volpe.

Of the 223 of Morg. XIV, 44-86, only about 36 are taken from the corresponding passage of O. (1).

Of the animals mentioned above as common to both poems, the following are merely mentioned by name: (s)almone, astor, bertuccia, faina, gatto mammone, lione, muggin, pantera, pesce cane, scoiatto, sparvier, spinoso, storione. This mere cataloguing of names is characteristic of this as well as of other parts of Pulci's work, especially of the third padiglione episode. These long lists of names detract from the literary value of the poem, but they are interesting for the study of sources.

A second group comprises those animals described by appearance, actions or other well-known traits:

(XIV, 77)

La cammella

Che con lo scrigno mansueta e doma

- - - - - Lasciava ginocchion porsi la soma. - - - - -
1. O. has pesce colombo, dentisso, unghio marino, passera, mughone, which do not appear in the Morgante; the Padilion del Re Fierabraccia has thosori, bracchi, seguci, presa.

(78) Molto sentacchio pareva il cinghiale.

(78) Evvi il coniglio, e scherza a suo piacere.

(80) E'l pulito ermellino

Che pareva tutto bianco e puro e netto.

(73) Il leofante pareva molto grande

Calloso e nero e dinanzi d'un pezzo,

E come quegli orecchi larghi spande,

E stende il grifo lungo, ch'egli ha vezzo

Pigliar con esso tutte le vivande

E nol potea toccar se non un ghezzo; (1)

Fuor della bocca gli uscivan due zanne,

Ch'eran d'avorio, e lunghe ben sei spanne.

(80) Evvi la lontra, e va cercando il pesce,

Ed or sott' acqua ed or sopra riesce.

(81) La lonza maculata. (2)

(76) E'l lupo fuor del bosco svergognato

Gridato dalla gente e da'can morso.

(76) Tutto bizzarro e pien di furia l'orso.

(78) Quivi era il tasso porco e'l tasso cane, (3)

Che si dormien per le lor buche o tane.

(67) E tonni si vedien pigliare a schiere.

(80) Eravi il vaio, e stavasi soletto.

(78) La volpe maliziosa era a vedere.

A third group contains animals in describing which Pulci refers to characteristics not contained in 0. - - - - -

1. A black man; an Oriental or African, native of its habitat.

2. Cf. Inferno, I. 31-33.

3. Two varieties of the same species: the Tramater Dictionary says "e il tasso porco è buon a mangiare".

(64) Quivi si vede scoprir la balena,

E far talvolta navili affondare.

(74) Evvi il caval famoso senza freno.

This may be the wild horse of XIII, 51, which is mentioned as sfrenato and which, after having killed Gisberto, son of King Marsilio, is tamed by Rinaldo. A similar tale is found in Uggeri il Danese (1) where Orlando tames a wild horse for Corbante.

(76) E'l cervio che'l pastor che canta aspetta

Infin che l'altro intanto lo saetta.

Reinsch (2) says; "Der Hirsch in Wirklichkeit Musik ungemein liebt und dem Klange einer Schalmey, einer Flöte oder eines Waldhorns aufmerksam horchend nachfolgt". This trait is pictured in the French translation of the Orus Apollo, a curious work purporting to give the interpretation of Egyptian hieroglyphics, where the stag is shown listening to the music made by its pursuers while preparing to kill it. It also appears in the bestiaries of Guillaume le Clerc and Hugo de St. Victor.

(64) Il delfin v'è che mostrava la schiena,

E par ch'a marinai con questo insegna.

Sermolli, ed. Morgante, p. 300, note 64, points out that this is an imitation of Inferno XXII, 19-21. Tes. p.110, "E cognoscono lo mal tempo quando dee essere. E quando li marinari veggiono ciò, sì si anteveggiono della fortuna".

(81) E'l drago ch'avea morto il leofante

E nel cadergli addosso quella fera

Aveva ucciso lui, come ignorante,

Che del futuro accorto già non s'era.

1. v. Rajna, Romania, IV, 425. Hübscher, Orlando, Par. 98, end. ---
 2. Le Bestiaire Divin des Guillaume le Clerc: Altfr. Bibl. XIV, 136.

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The unconscious revenge of the elephant in falling on the dragon and killing it is told in the Acerba (1) 32, De Dracone, and in the Allegorie of Leonardo da Vinci (2), No. 47 (Drago) and No. 57 (Leofante).

(75) Il leopardo pareva sdegnato

Perch'e' non prese in tre salte la preda.

The leopard is found in few bestiaries: the Best. Tosc. mentions this characteristic, but in describing the lonza (No.74) (3). The Acerba, No. 40 and the Libro de li Exempi (4) also have copied this trait from the Latin bestiaries (5).

(75) E'l liocorno è in grembo addormentato

D'una fanciulla, e par ch'egli conceda

Esser da questa tocco e pettinato;

Ma non si fidi all'acqua e non gli creda

Se non vi mette il corno prima drento,

E se quel suda sta a vedere attento.

This method of taking the unicorn is found in most of the bestiaries: Best. Tosc. No. 20: Tes. p. 266: Leon. No. 26 and others. The second trait is unknown to bestiary literature. There are two similar passages in the poems of two of Pulci's contemporaries, one in his brother Luca's Driadeo d'Amore and the other in the Selve d'Amore of his patron Lorenzo. In the Driadeo (IV. 56ff) Diana turns Severe into a unicorn: after the transformation, his first act is to run to the water to look at himself. Later,

1. Ed. Rosario,

2. Edited in Frammenti letterari e filosofici by L. Solmi.

3. G-McK p.97 and McKenzie, The Problem of the Lonza, p.24.

4. Ed. Ulrich, No. 23.

5. v. G-W p. 203, Note.

pierced by an arrow shot by the lady he has loved, he is turned into a river. Lorenzo's two lines are much nearer to the Pulci version; they are as follows:

Nè gli animali al fonte han pazienza

Ch'l liocorno facci la credenza (1).

Their source for the story is obscure.

(52) Quivi si pasce di sogni il moscardo

Perch'e' non è come il fratel gagliardo.

(81) Evvi il serpente superbo, arrogante,

Che fiammeggiava fuoco per la bocca,

E col suo fiato attosca ciò che tocca.

The Serbian Bestiary (Rein. P. 178), under Aspida, describes this snake as belching fire when pursued (2).

(64) E dolcemente cantar la sirena

Che i naviganti ha fatti addormentare.

Tes. p. 115 "Facevano perire le nave": Leon. No. 13 "Addormenta i marinari": Best. Tosc. No. 16 "Odendo l'omo questa voce sì si adormenta e quando ella lo vede adormentato si li vieni sopra e uccidelo" Fiore di Virtù. XIV "Fa addormentare le persone che l'odono": St. (in the serpent group): Acerba, 25.

The rest of the creatures depicted on the walls of the padiglione are as follows: (merely named) abuzzago; the 1878 edition of the Morgante, p. 132 gives this as the equivalent of bozzago, bozzagro, "specie di falco" (3): acceggia: here, as in case of a multitude of other birds and animals, it may be assumed that Pulci's knowledge and practice of hunting made him familiar

1. v. Selve d'Amore in Poemi, p. 37.

2. v. Tes. basilischio, p. 137: Leon, pp. 34, 54.

3. Hoare, Dict. poiana - buzzard.

with the commoner sorts of game (1): allico, anguilla, anitrella, anitra bianca, asinello, assiuolo, avelia, babbuino, balestruccio, barattola, barbagianni, barbio, bevero, biscia; this species of snake is mentioned in three other places in the Morgante: V, 59- "E'l brando striscia Che lo facea fischiar com' una biscia": XXI, 76- "Poi si distende come serpe o bisce": XXII, 134- "Fuggitevi, ranocchi, ecco la biscia" (2): in the Bestiario Toscano it appears in the Mss. R2, R3 (3). Hoare's Dictionary gives it as a common name for snake in several idioms, as a biscia - zigzag: boncio the Camerini edition defines as "sorta di pesce d'acqua dolce": bottaccio, bravieri, calandra, calcinello, calderino, cameleone, camoscio, capinero, capitorza - an obsolete name for the wryneck (torcicollo) (4): capretta, carpione, cerastra, cheppia, cicigna, cicogna, civetta, codilungo, codirosso, cornioletto - Hoare "probably the same as crognolo, a fish resembling a sardine": corvallo, donnoletta, dromedario, fagiano, fanello, farciglione - Hoare "probably farcetola" (barattola - teal): fatappio - this bird was evidently well known as most of the dictionaries give it with the derived meaning of "foolish or credulous person": Florio "a kind of night-flying bird" and Acad. della Crusca "uccelliato" are the only indications as to its nature: frusone, gambero, garzetto - young heron, from garza (airone - Hoare): gazza, germano, gricchione - given in the dictionaries as some sort of aquatic bird; Tramater suggests graccio and add "I Franc. chiaman crick una specie di pappagallo": grifone, gufo, lampreda, lasca, ligusta - this species

1. Lorenzo de' Medici; Poemi, p. 121, La Caccia col Falcone.

2. cf. Inf. IX, 76; Purg. VIII, 98.

3. v. G-W, p. 85.

4. v. Florio, Dict.

of lobster is pictured in the Orus Apollo with a polyp "Pour signifier l'homme seigneurant sur sa nation ils paignoient une langoust de mer et ung poulpe---" luccio, lucherino, lui, martora, merla, merla acquaiaola - water-ousel, montanello, morena (lampreda), moscado, muso, nicchio, niteragno - the nicticorax of the Greek Physiologus (1), a nocturnal bird which feeds upon filth and loves darkness (2): occhiata, orata, ortolano, pagolino, pesce rondin, pesce perso - perch, pettirosso, pincione (spincione), piombino, pispola, puzzola, raggiata (occhiata), ragno - bass, ramarro, rombo, rondone, sardella, sassello, scarza, Orus Apollo "Quant ilz voullioiet signifier ung home gourmand ilz paignoiet ung poisson appelle Scarus en latin pource que ce poisson seul de tous les autres reune comme les beufz et moutons et deors tous les petitiz q'l peut preudre"- the parrot-fish: sepaiuola, seppia, sgombero, soglia, tinca, tordella, (marin) tordo - grottaione, bee-eater (Hoare), triglia, trota, uccel santamaria (piombino), zibbetto, zibellino, zigolo.

Described by characteristics:

(57) Alcioni Che fanno al mar sentir lor stridi e canti.

(48) Aghiron, v. falcone, p. 26.

(56) Quivi col gozzo... l'anitroccolo.

(51) E gira l'avoltoio.

(59) E'l beccafico vero; Since this is a very well-known bird it is evident that vero is simply a needed rhyme-word.

(74) E'l bue si mansueto.

(77) E'l bufol che ne va preso pel naso.

(59) E'l calenzuol dorato.

1. v. Lauchert, Geschichte des Physiologus, p. 9.

2. In the Best. Tosc., Phillippe de Thain, and Guillaume le Clerc; v.G-W p.86.

(78) E'l can pareva fedele e leale.

(76) Quivi era il cavriuol che molto ha corso

E poi s'è posto a ber tutto affannato.

(78) Poi si vedeva la damma e'l cerviere,

Che drieto al monte scorgea l'animale.

(84) La ciento colla faccia orrida e scura.

The Camerini edition notes "forse cencro" (1); cf. Dante, Inf.

XXIV, 87; Pulci has the other serpents named in this passage also:

Chè, se chelidri, iaculi e faree

Produce, e cencri con amfisibena.

(59) Insino al re delle siepe piccino,

La cingallegra.

(48) Colomba, v. falcone, p. 26.

(54) E'l corbo come già dell'arca usciva.

(54) La cornacchia Che garre drieto agli altri uccelli e gracchia.

(52) E la cutretta la coda menando.

(78) Damma, v. cerviere, above.

(84) E la farea crudel che per Libia erra; v. ciento, above; "snake that marches on its tail" (Hoare).

(56) La gallinella con variate piume.

(79) E sopra il bucolin del topo il gatto

Con molta pazienza, come astuto,

Tanto che netto riuscissi il tratto.

(52) E la gazza marina (2) vien gridando

E scende in basso con molta tempesta.

1. Diz. della Crusca: "Cencro, specie di serpente velenoso, che ha la pelle picchietata come di tanti grani di miglio".

2. Ghiandaia marina - roller (Hoare); a different species from both gazza and ghiandaia.

(51) E'l gheppio molto del vento par vago.

(52) E la ghiendaia va facendo festa.

(79) E'l ghir sonnolente e perduto.

(50) Quivi si vede i grù volare a schiera

E quel che va dinanzi par che gridi.

(84) E iacul tanto nel corso veloce: v. cientro, p. 18: Leon.No.78,

"Questa sta sopra le piante, e si lancia come dardo, e passa attraverso le fiere e l'uccide".

(83) Con sette capi l'idra; The Best. Tosc. mss.R1, R3 give the hydra two heads; Pad, L1 "molte teste" (under calcatrice): this is not the idrus, the snake which enters the mouth of the sleeping crocodile and kills it from within its stomach (1). Richard de Fournival, who has confused the two and changed the story in other ways, gives "plusieurs testes" (p.36): Wald. "moti cap" (p.416) where it also enters into the crocodile story.

(79) L'istrice pennuto.

(80) E molto bello e candido il lattizio.

(77) La lepre paurosa e meschinella

Par che si fugga, temendo ogni caso.

(49) Quivi è la lodoletta a volteggiare

E drieto il suo nimico che l'ammazza.

The nimico is possible the sparviere or the falcone.

(58) E il lusignuol c'ha si dolce la gola.

(55) E'l marangon calarsi

Parea che in giù volassin, per tuffarsi.

l. v. Rein. p. 111: G-W, p. 353.

(52) Ed anco il milion si va aggirando.

Milvio - kite (1).

(59) Il monaco ch'è tutto rosso e nero.

(51) Mosca, v. nibbio, below.

(74) E'l mul che tutto par di vizj pieno.

(54) Le mulacchie un tumulto in aria fanno.

(51) E'l nibbio si vagheggia a suo diletto

Ad ogni mosca chiudendo gli artigli.

(50) E l'oche han fatto a la fila bandiera

E come questi (i grù) par che l'una guidi.

(55) L'oca marina che 'l mar passa.

Ocione, which is also in this stanza, is a large species of goose

(2).

(54) La passer v'è maliziosa e cattiva

E par sol si diletta di far danno.

This bird appears again in Stanza 60:

Poi in altra parte si vedea soletta

La passera pensosa e solitaria

Che sol con seco starsi si diletta,

A tutte l'altre nature contraria (3).

The passer of O. XXVIII, 14 is a fish.

(55) Quivi superbo si mostra il pagone

E grida come gli occhi in terra abbassa.

The Best. Tosc. has "et da che ave vanagloriato così, elli si mira
li piedi che sono molto laidi, inmantenenti abassa la coda e torna

1. v. Florio, Dict.

2. v. Tramater, Diz.

3. Ibid. passero solitario.

a nyente veggendo li piedi tanto sono laidi". Tes. "molto ha a dispetto la laidezza de' suoi piedi". The Greek Physiologus mentions the cry the peacock utters on seeing its ugly feet (1).

(77) E'l umil pecorella

Ch' avea le poppe munte e'l dorso raso.

(48) Pernice, v. terzuolo, p.22

(65) E'l pesce rondin si vedea volare,

Ma il pesce tordo cosi non facia.

The flying-fish and the wrasse, place together because both named after birds.

(61) Il pipistrello faceva stran volo.

(66) E'l polpo colle membra cosi strane.

(76) E'l porco che nel fango è imbrodolato.

(55) Quivi la quaglia che pareva lassa

Volando d'una in altra regione (2).

(58) Il raperugiol che mai intender posso.

Raperino - green canary (Hoare). Pulci apparently had a dislike for the shrill voice of this bird.

(49) Rondine, v. smeriglio, below.

(66) Lo scorpio colle punte aspre e villane.

(83) La serpe si vedea prudente e mastra

Tra sasso e sasso della scoglia uscire.

(49) E lo smeriglio si vede squillare

Di cielo in terra, e la rondine ha innanzi

E par che l'uno all' altro poco avanzi.

Smerlo (Hoare)

1. v. Lauchert, Gesch. p.39: Kressner, p.276.

2. v. Tes. p. 176.

(51) Evvi lo starno e la starna in sospetto

Ch' ogni uccel che la vede non la pigli.

(56) Col gran becco aguzzo... lo struzzo.

(84) L'ultima cosa è la talpa soterra.

(48) E'l terzuolo

Che drieto alla pernice studia il volo.

(52) E rizza l'upupa la cresta.

Tes. p. 188 mentions the crest but there is no reference to its power of erecting it.

A group of animals which need a somewhat more extended consideration follows:

(68) Alefe finalmente v'era scorto

E come sol dell' acqua quel si pasca,

E tratto fuor di quella pareo morto.

It is evident that Pulci took this description from the "four creatures" of the bestiaries, which nourish themselves solely on the elements in which they live. The Best. Tosc. No. 18 gives these as talpa (earth), "uno uccello che home appella calameone" (air), ranocchio (water), and "uno uccello che'l suo nome è salamandra (fire). It has l'aringha (1); Cecco, No. 7, allech; Leon. No. 40, "Alepo non vive fori dell' acqua". Reinsch, p. 199 translates Leonardo's alepo as Häreng; this form is the nearest to Pulci's alefe, which, like the allech of Cecco, doubtless means the same. The herring as the creature that feeds on or lives in water is also found in French texts, as in Guillaume le Clerc (2)

1. v. G-W. p. 198, note 1.
2. v. Rein. p. 15.

(Ms. Edgerton 613) in a Latin annotation to the chapter on the salamander, where it appears as allech. Pierre le Picard (1) hérens: Richard de Fournival (p.20) Hierens: Poème moralisé (2) harenc. The Provençal bestiary (3) gives eranh (4).

(47) L'aquila in alto con sue rote andava
 Guardando fiso il Sol, com' ella è avvezza,
 Tanto che il Sol le penne gli abbruciava,
 E rovinava in mar giù dell' altezza;
 Quivi di nuove penne s'adornava,
 E riprendeva poi sua giovinezza.

Cecco No. 3 omits the dipping into the water. Leon.No.35 gives this story up to the fall into the water. Best. Tosc. adds the detail that the eagle dips itself three times and calls the water into which it falls "una fontana" (5); Tes. p. 145 gives the entire story and like the Best. Tosc. has "una fontana". Philippe de Thaün locates the fountain "en orient" (6). In the Roumanian and Serbian bestiaries the eagle first bathes itself in the water and then flies toward the sun (7). Guillaume gives the story in its entirety (8). Nowhere, apparently, is the word sea used to designate the water into which the eagle plunges: Pulci has changed the expression, probably for metrical reasons.

(83) L'aspido sordo, freddo più che lastra,
 Che colla coda voleva ferire.

Dante, Purg. IX, 5:

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1. v. G-W. p. 199, Note 1.
 2. v. Romania, XIV, 471.
 3. Bartsch, Chrest. Prov. Col. 335.
 4. cf. Garver, Rom. Forsch. XXI, pp. 299-309
 5. G-McK. p. 57; G-W. p. 54.
 6. p. 110
 7. v. Rein. pp. 162, 176.
 8. v. Rein. p. 250.

Poste in figure del freddo animale

Che con la coda percote la gente.

The animal is not named but the allusion is clearly to the constellation Scorpio (1). Leon. No. 79 gives the impression that the asp is very acute of hearing: "e più lo move l'audito ch'l vedere". He, in common with the bestiaries in general, has the well-known story of the asp stopping its ears to escape the enchantment of its pursuer's music.

(82) Poi si vedea col fero sguardo e fischio

Uccider chi il guardava il basalischio.

Tes. p. 138 "e col suo vedere attosca l'uomo quando lo vede".

Acerba. No. 30; Leon. No. 74 "col fischio caccia ogni serpente".

(65) Vedeasi il cancro l'ostrica ingannare,

E como il fuscelletto in bocca avia,

E poi che quella vedeva allargare,

E' lo metteva nel fesso del guscio,

E poi v'entrava a mangiarla per l'uscio.

This story occurs in the Tesoro, Della cochilla (p. 109) and in Leonardo; in the latter it is described as occurring at the full moon (2).

(74) Vedevasi il castor molto discreto,

Che de' suoi danni eletto aveva il meno,

E strappasi le membra genitale,

Veggendo il cacciator, per manco male.

This action of the beaver is told in most of the bestiaries: Tes.

1. v. Toynbee, Concise Dante Dictionary; scorpio.

2. This chapter is missing in the Solmi edition; v. Rein.p.200, No. 49.

p. 223: Leon. No. 5; Best.Tosc. (G-W, p.51) etc. The belief probably arose from the fact that the beaver was hunted for the sacs containing castoreum, a product used in medicine (1).

(56) E'l bianco cigno, che dorme in sul fiume,

Parea che fussi alla morte vicino,

Però cantassi come è suo costume.

Best. Tosc. (G-McK, p.27; G-W. p. 37); St; Tes.p.181; Leon.No.42.

(82) E'l cocodrillo avea l'uom prima morto,

Poi lo piangeva, pien d'inganni e froda.

Tes. p. 102; Best. Tosc. (G-McK, p.47; G-W. p.46) calchatrice;

Leon. No. 50. St. No. 22 and Cecco, No.34 have cocodrillo; there is evidently a confusion of names here. The weeping episode is also told in Cecco. Here, as in other instances, Pulci agrees with Cecco and St. In the third padiglione he mentions the calcatrice (XXV, 324) but without giving any characteristics; this is evidence that, in his time at least, the two were not longer confused and that the cockatrice had come to be regarded as a fabulous beast (2).

(60) Evvi il cuculio malizietta,

Che mette l'uove sue drento alla buca

Della sua balia, che è detta curuca.

The cuckoo's well-known habit of laying its eggs in other bird's nests is told by Brunetto (p.202), where the victimized bird is called scerpafolea (3). Hoare's Dictionary gives scerpasolea- hedge-sparrow.

(60) Curuca, v. cuculio above.

1. v. Oxford Dictionary; castor, l.

2. The capitalization of the name tends to show this; nearly all the names of the large number of fabulous beasts in Padiglione III are capitalized in some of the editions.

3. v. Tes. l. c. note 1: "La Crusca legge scerpasolea".

(74) Evvi il lione, e'l dippo gli va drieto.

Tramater, Diz., dipo "Famiglia o genere di quadrupedi, dell' ordine de' roditori ... somigliante a' topi ed a' ghiri, ma differente per la cortezza delle gambe davanti e la estrema lunghezza di quelli di dietro". This is the jerboa, one species of which bears the name Dipus (1). The animal is unknown to the bestiaries. It is possible that its juxtaposition with the lion is a reference to the lion and mouse fable: Pulci often used unusual names for his creatures and here the dippo might stand for the topo of the fable (2).

(48) Quivi è il falcon salvatico e quel domo,

E l'un par che i colombi molto opprima,

E l'altro fa coll' aghiron giù il tomo.

The falcon domo (i.e. domato - tamed) harasses the colombi, birds more or less domesticated and living about man's dwelling, while the falcon salvatico preys upon the aghiron, a wild bird.

(47) E la nuova fenice, come suole

Portava il nido alla casa del sole.

(48) Ed avea tolto incenso e mirra prima,

E cassia e nardo, e balsamo, ed amomo,

Ed arsa, e poi rinata in sulla cima (3).

The phoenix story is common to most of the bestiaries: the detail of the spices however, while present in the Physiologus (4), does not appear in the Italian bestiaries. It is found, strangely enough, in an Italian translation of the Old French Bestiaire d'Amour, the original of which does not treat of the phoenix (5).

1. v. Oxford Dict. Dipus.

2. cf. bevero for castor, XIV, 79: bissonte for bufol, XXV, 90.

3. cf. Dante, Inf. XXIV, 106-11, where the spices are mentioned; v. also Holbrook, Dante and the Animal Kingdom, p. 309.

4. v. Lauchert, Gesch. p. 10.

5. v. G-W, p. 413

- (84) Ienna vidiesi della sepultura
 Cavare i morti rigida e feroce,
 La qual si dici, che v'ha posto cura,
 Ch' ella sa contraffar l'umana voce.

Both of these characteristics are described by Brunetto, Tes. p. 253. The R1 Ms has the first only (1), which is also found in St. and the Acerba, No. 41 (2). The last two named and the Libro de li Exempli have both.

- (65) Ostrica, v. cancro, p. 24

- (53) E'l pappagallo, quel ch'è da dovero

E il verde, e'l rosso, e'l bigio, e'l bianco, e'l nero.

The expression da dovero refers to line 3 of the same stanza:

Perch'e' (il picchio) pensò ch'un pappagallo fosse (3). The green parrot only is named in the bestiaries, no doubt because it was the one most commonly known. Pulci adds the others from his own observation.

- (51) Qui si cava il pellican del petto

Il sangue, e rende la vita a' sui figli.

Best. Tosc. No. 29 (G-McK. p. 51: G-W, p.50): Tes.p.191: Leon.No. 37 (4). St (5). There are numerous variations in the bestiaries cited; as in Leon. it is the snake which kills the young (6), the male pelican in Tes: in the latter the female lets the blood fall on the eyes of the young. They all have, however, the traits given by Pulci.

- (53) Il picchio v'era, e va volando a scosse,

- 1. v. G-W, p. 183
 2. Ibid, note 2; also 185, note.
 3. v. picchio, below.
 4. v. Rein. p. 198.
 5. v. G-W, p. 87.
 6. cf. XXVII, 213.

Che'l comprò tre lire e poco, un besso;
 Perch'e' pensò ch'un pappagallo fosse,
 Mandollo a Corsignan, poi non fu desso;
 Tanto che Siena ha ancora le gote rosse.

This passage, as Halfmann has pointed out (1), is connected with
 XXI, 49, O Astarot che nel cavallo stette,

E sotto un besso gittò tante gocciole:
 Non Oratas, quel che i pippion ci dette;
 Tanto ben par che sue parole snoccirole.

He adds: "Ihre Beziehungen sind mir jedoch unbekannt geblieben"! "Va volando a scosse" describes the characteristic flight of the woodpecker. The reference is to Pulci's Novella di un Sanese (2). The story in brief, is that of a man of Siena who bought a woodpecker thinking it a parrot and presented it to Pope Pius II. "Siena still blushes at his idiocy". Besso is a Florentine word of contempt used especially in referring to the Sienese (3). In the Novella the bird is a "painted magpie" (4).

(53) Quivi è il rigogoleto, e'l fico appresso.

The rigogoleto, according to the Tramater Dictionary, "si pasci volontieri di fichi, ciriege e simile frutti". There is also a popular saying: "Pigliar due rigogole a un fico" (5). Probably both these ideas were in Pulci's mind when he associated the oriole with the fig. (6).

(45) Quivi è la salamandra ancor nel fuoco,

Che si godea contenta in festa e'n giuoco.

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1. Die Bilder und Vergleiche, p. 19, No. 58.
 2. v. Volpi's edition of the Morgante, v. II, p. 18, note. The Novella was dedicated to Madonna Hippolyta Sforza.
 3. v. Hoare, Dict.
 4. v. Einstein, p. 8.
 5. v. Tramater, Diz: fico 1, No. 18.
 6. The same expression is used in Ciriffo Calvaneo, V. 57.

It has already been mentioned (1) that the salamander, the only animal appropriate to the fire division of the padiglione, is not found there in O. Pulci supplies this lack, taking his information from the bestiaries. Best. Tosc. No. 18: Della natura di quattro elementi (2) "E l'altra che vive pur solamente di fuoco si è uno uccello che'l suo nome è salamandra et è bianco": Ms Pad, No. 13 omits the statement that the salamander is a bird. Acerba, No. 7 (Four Elements): St (3) classes it in the serpent group, as do also Brunetto Latini, Tes. p. 144 and Leonardo, No. 38. Pulci's detail of the joy of the animal in the fire is not found in the bestiaries, but occurs in Chiaro Davanzati (4). In XXV, 89 Marsilio sends Carlo a tissue (vel) called salamandra which, "drento al foco imbianca".

(69) Scilla abbair si sentia crudelmente.

This is the monster mentioned in the Odyssey, XII, 244, and common in classical mythology. Pulci has a number of classical references; in general he seems quite familiar with the Greek and Latin writers and cites their subject-matter correctly, as here the "barking" of Scylla.

(63) Vedesi il carro abandonar Fetonte,

E'l fero scorpio mostrargli l'artiglio,

E com'e' par che in basso giù dismonte,

E la terra apre per l'ardor la bocca,

E Giove il fulminava dalla rocca.

1. p. 10.

2. G-McK. p. 38.

3. v. G-W. p. 29.

4. v. Monaci, Crestomazia, p. 317

Dante refers frequently to the Phaeton story (1) but he does not mention the menacing scorpion described in Ovid, Metamorphoses, II (2) first (l.82) in the exhortation of Phoebus to Phaeton not to attempt to conduct the car of the sun and again (l.195) in the terrible experience of Phoebus after he has lost control of the horses.

II, 82: Saevaque circuitu curvantem bracchia longo

Scorpion atque aliter curvantem bracchia cancrum.

195: Est locus, in geminos ubi bracchia concavat arcus

Scorpius et cauda flexisque utrimque lacertis

Porrigit in spatium signorum membra duorum.

(54) Gli stornelletti in frotta se ne vanno

E tutti quanti in becco hanno l'uliva.

The starling does not appear in the bestiaries. It is probable that Pulci associated it with the olive as he did the oriole with the fig - by observation (3).

(82) E'l tir ch'avea lo'ncantatore scorto.

Acciò che le parole sue non oda,

Aveva l'uno orecchio in terra porto,

E l'altro s'ha turato colla coda.

Here is assigned to the snake tiro the trait given to the aspido in the bestiaries (4). It will be remembered that Pulci imitated Dante in describing the latter but also that Dante's description applied to the scorpion.(5).

(50) Quivi è la tortoletta a primavera.

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1. For list of references v. Toynbee, Dante Dict., Fetonte.
 2. Ed. Miller: London, 1916: v. I, pp.66, 72.
 3. v. rigogoleto, p. 28.
 4. v. aspido, p. 28.
 5. v. G-W, p. 189

E par che in verdi rami non s'annidi,
 Più non s'allegri, e più non s'accompagni,
 E sol nell' acqua torbida si bagni.

Best. Tosc. No.50 (1), turtura, cites these actions as those of the female in mourning for the death of her mate: "né non si pone in verde ramo, né non beve d'acqua chiara". Brunetto, p. 196, has the same description. Acerba, No. 23 (2). Leon.No.32. St.

(59) E uno uccel che suol beccare il fungo.

There is no indication of the name of this bird, either in the Morgante or elsewhere.

(83) La vipera scoppiar nel partorire.

Tes. p. 141: Acerba, No. 33. Leon.No.48: cf. Holbrook, p. 332.

The third padiglione episode is introduced in Canto XXV, 307-332, as a supplement of Padiglione II, under the following circumstances: Rinaldo and the demon Astarotte, journeying from Egypt to Roncesvalles, fall to talking, on the way, of Luciana (306). Rinaldo tells of their mutual love and describes the wonderful tent which she brought him and which he has always kept out of love for her. Astarotte responds that, with his sight which pierces mountains and all other obstacles, he can see it plainly, though it is safely stored away at home:

(308) Però che al nostro veder non si oppone

O monti o mura (3).

Continuing to use his all-piercing sight, he points out to Rinaldo that Luciana has omitted many important creatures, Rinaldo begs him to name them so that he may, for love of Luciana, add them

1. G-McK. p. 69.

2. v.G-W. p. 431, note 2; and Cian in Arch. Glott. IV, 331, who quotes from Sacchetti "non si bagna in acqua chiara".

3. cf. lynx, Tes. p. 257, etc.

to the padiglione. Astarotte then begins:

(311) La gran Libia mena

Molti animali incogniti alle genti.

As in Padiglione II, in the third group there is much mere cataloging of names but a greater number of the creatures are fabulous and some of them are described at some length. Additional attention is called to these fabulous creatures by the capitalization of their names in some of the editions. Some of the creatures of Padiglione II reappear, either by themselves or in the description of other animals. In Padiglione II it was noted that only the more commonly known fictitious creatures appeared, such as the phoenix, siren and gryphon. The third padiglione episode, however, contains many which are unknown to the bestiaries and for which a source or sources must be sought elsewhere (1). In treating these creatures the order will be alphabetical, without attempt to arrange them in groups such as were used in Padiglione II.

(328) Aghiron, v. ardea, p. 33 and falcon, p. 26.

(326) Agotile, appellato caprimulgo

Poppa le capre si che il latte secca.

This bird is also called nottolone (Hoare); all these names apparently are at least known to the Italian language today.

(319) Altri animali appellati sono Alci,

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1. Although the Spagna served as model for the last five cantos of the Morgante (cf. Rajna, La Rotta di Ronciavalle Propugnatore IV) it is probable that this padiglione episode, since it is a continuation of Padiglione II, came from Pulci's own fancy, rather than from his original. The Spagna was not available for this study.

Caval silvestri, e traggon gran calci.

Leon. No.61, Macli, "ha forma di gran cavallo" and in a note to the title Solmi cites Pliny, cervus alces. The "gran calci" may have some connection with the continuation of the macli story (1). Alce is the modern name for the elk.

(324) Altinanite. v. p. 45..

Andrio. v. p. 45.

(311) Alcun si dice Anfisibena;

E innanzi e indietro van questi serpenti,

Che in mezzo di due capi hanno la schiena.

Tes. p. 136: Leon. No.72: Dante, Inf. XXIV, 87.

(322) E molti angue,

Che pur Medusa non creò col sangue.

In Ovid, Met. IV, l.789, the creatures born from the blood of Medusa are the winged horse, Pegasus, and his brother:

Pegason et fratrem matris de sanguine natos.

(324) Arache, v. p. 45.

Arbatraffa, v. p. 45.

(328) Ed Ardea quasi l'aghiro simiglia,

Che fugge sopra i nugol la tempesta.

Tes. p. 163.

(324) Armene, v. p. 45.

Arunduco, v. p. 45.

(329) Asino, v. Atilon, p. 34.

(315) Aspido, v. Iceumone, p. 40.

(313) E Assi un'altra fera è nominata.

Molto crudel, di bianco indaniata.

Florio, Dict. "A kind of hissing serpent".

(324) Assordio, v. p. 45.

1. v. Macli, p. 42

(329) E Atilon, che gridando s'indraca
 Drieto alla volpe, se l'asino vede,
 Amico il segue, e con esso si placa.

The Orus Apollo describes a bird which flees from the horse: "ung
 oyseau appelle Otide... ledict oyseau senvole incontinet
 qu'il veoit le cheual". There is no mention of the fox or of any
 other animal.

(323) E molti nomi stran di basilischi
 Si truova ancor con vari effetti e fischi.

The following stanza contains the names:

(324) Dracopode, Armene e Calcatrice,
 Irundo, Assordio, Arache, Altinanite,
 Centupede e Cornude e Rimatrice,
 Naderos molto è solitario immite,
 Beruse e Boa e Passer e Natrice,
 Che Luciana non avea sentite,
 E Andrio, Edisimon e Arbatraffa,
 E non si ricordò della Giraffa.

(319) Becco, v. tragelafo, p. 45.

(324) Beruse, v. p. 45.

(320) Poi son Bissonti, bovi silvestri ancora,
 Che nascon molto in Scitia e in Germania.

Leon. No. 62, bonaso, which the editor gives as the same as
bisonte: Fiore di Virtù, No. 16, bue salvatico. Pulci gives none
 of the traits cited by either.

(329) Bistarda è grave; e dir non ne bisogna,
 Chè, come vile, si pasce di carogna.

There is no doubt that this is the great bustard, ottarda in modern Italian; the name underwent the same change of prefix in French: bistarde - outarde (1). Grave describes correctly the solemn appearance of the bustard, but Pulci has wrongly attributed to it the habit of feeding on carrion, possibly through a slight similarity of its name to that of the buzzard - bozzagro.

(324) Boa. Leon. No. 70 describes the boa.

(320) E un serpente che si chiama Bora.

The Tramater Dictionary, citing this line, suggests an etymology; "In gr. boros o boreos è lo stesso che vorace".

(323) Caferaco, v. p.45.

(330) Non so se del Calandro udito hai dire,

Il qual, posto alli' inferno per obietto,

Si volge indrieto se quel dee morire;

Così al contrario pel contrario effetto.

Best. Tosc. No. 15 (2) calandrucco: Tes. p.171; Acerba, No. 17:

Leon. No. 1: St (3).

(324) Calcatrice; common to most of the bestiaries; v. coccodrillo, p.25.

(312) E Callirafio il dosso ha maculato.

In Ciriffo Calvaneo, IV, 25 Luca Pulci mentions the callirafio as the offspring of the wolf and the dog: Luigi, in the line following the one cited above, assigns the same origin to the crocuta, q.v. p.38.

(312) Can, v. crocuta, p.38.

(326) Capra, v. agotile, p.32.

(326) Caprimulgo, v. agotile, p.32.

1. v. Godefroy, Dict.

2. G-McK, p.36.

3. v. G-W, p.87.

(328) Carita vola e parrà maraviglia,

Per mezzo il foco, e non incende questa.

v. p. 45.

(314) E un serpente è detto Catoblepa,

Che va col capo in terra e colla bocca

Per sua pigrizia, e par col corpo repa;

Secca le biade, e l'erbe, e ciò che tocca,

Tal che col fiato il sasso scoppia e crepa,

Tanto caldo velen da questo fiocca;

Col guardo uccide periglioso e fello,

Ma poi la donnoletta uccide quello.

Leon. No. 63, catopleas, gives the substance of Pulci's description omitting the statement that the donnoletta kills it. Tes. p. 218.

donnola: "e odiala il topo molto, e la serpe". Leon. No. 75, donnola over bellola; "trovando la tana del basilisco ... l'occide".

Here again, stories assigned to other serpents in the bestiaries are mixed with those belonging under a different name.

(316) Cavallo, v. Eale, p. 38 and Ippotamo, p. 40.

(321) E Cefi sono altri animali strani

Che nascon nelle parte d'Etiopia,

C'hanno le gambe di drieto e le mani

Dinanzi, come forme umana propia;

Questi vide ne' giuochi Pompeani

Prima già Roma, e poi non ebbi copia.

Florio: "A kind of ape, or monkie".

This appears to be a direct paraphrase of Pliny, Bk VIII, Ch. XIX:

"Pompei Magni primum ludì ostenderunt chama quem Galli rufium

vocabant, effigie lupi, pardorum maculis: iidem ex Aethiopia quas vocant χιτῆρες quarum pedes posteriores pedibus humanis et cruribus, priores manibus fuere similes. Hoc animal postea Roma non vidit". None of the bestiaries have it.

(324) Centupede, obs. for centogambe (Hoare).

(313) Cervio, v. Leucrocuta, p.41.

(323) Poi son Chelidri serpenti famosi.

Dante, Inf. XXIV, 86. Obs. name for the water-snake (Hoare).

(326) E Chite, uccello ignorato del vulgo,

La madre e'l padre in senettute imbecca.

This trait is assigned to the upupa by some of the bestiaries, e.g. Acerba, No. 16: St. etc. cf. McKenzie, Per la Storia dei Bestiarii Italiani p. 367.

(325) Cicogna, v. Ibis, p.39.

(326) Un altro è appellato Cinamulgo,

Del qual chi mangia, le dita si lecca,

E non ispari il ghiotto questo uccello

Perchè di spezierie si pasce quello.

St cinomolgo (1). This may be a name formed on an analogy with caprimulgo, if the termination -mulgo be taken in the larger sense of "to feed upon". There is an Oriental plant, smilax china, formerly much used as spezierie. The Italian has also the form cina (2). Isidore, XII, 7:23.

(316) Cinghiale, v. Eale, p.38.

(315) Cocodrillo, v. Iceumone, p.40.

(328) Corbo, v. Corete, p. 38.

1. v. G-W, p. 87

2. v. Diz. della Crusca, s.v. cina.

(328) Nè so se ancora un uccel conoscete

Nimico al corbo, appellato Corete.

There is a possibility of confusion of stories here. Leon. No. 93, corbo, has "Questo, quando ha ucciso il camaleone, si purga coll' alloro". Tes. p. 236, camaleonte, "la state viene un uccello che l'uccide, che ha nome Coras".

(324) Cornude, same as cerasta- asp (Hoare).

(313) E Crocute è di lupo e di can nato.

Tes. p. 253, hyene, "giace questa bestia con la lionessa, ed ingenera una bestia che ha nome cococie, o ver corococte" (the Trésor has crocote in one Ms) (1). v. Callirafio, p.35;Pliny, VIII, 21.

(314) Donnoletta, v. Catoblepa, p. 36.

(324) Dracopopode, v. p.45.

(323) E non pur nota una specie di draco.

(329) E un uccel, che di state si vede

Dopo la pioggia, si chiama Driaca,

Che la natura creò senza piede.

(316) Un altra bestia, che si chiama Eale,

La coda ha d'elefante, e nero e giallo

Il dosso tutto, e denti di cinghiale,

Il resto è quasi forma di cavallo;

E ha due corni, e non par naturale,

Chè può qual vuole a sua posta piegallo;

Come ogni fera talvolta dirizza

Gli orecchi e piega per paura o stizza.

St. No. 26 (2)

1. v. G-W, p. 185

2. Ibid, also p. 188

(323) Edipsa: The editions of Venezia, 1784 and Milano, 1806 have E dipsa, which is probably the correct reading as the dipsa, is described in Solinus and Isidore of Seville (1). It is a snake whose bite causes the victim to die of thirst.

(324) Edisimon, v. p.45.

(323) Emorrois: the snake which causes its victim to bleed to death; Tes. p.135, Aspido (2).

(332) Or s'io volesse de' pesci contare,
E tante forme diverse narralle,
Sarebbe come in Puglia annumerare
Le mosche, le zanzare, e le farfalle.

(End of the canto) Probably a common popular comparison of Pulci's time.

(324) E non si ricordò della Giraffa.

Apparently the only reason for the presence of the giraffe at the end of a long enumeration of serpents is that its name rhymes with Arbatraffa in the preceding line.

(328) Goredul ciò che per ventura piglia,
Del cor si pasce, e l'avanzo si resta.

Isidore XII. 7:34 "Coredulus genus volatile, quasi cor edens".

(331) Gufo, v. Incendola, p.40.

(331) E degli uccelli Ibis, che par cicogna,
Perchè e' si pasce d'uova di serpente;
Fassi il cristeo al tempo che bisogna
Con l'acqua salsa, chi v'ha posto mente,
Rivolto al culo il becco per zampogna;
Che la natura sagace e prudente

1. Solinus, p. 122: Isidore, XII, 4, 13.

2. v. Rein. p. 129.

Intese, mediante questo uccello,

Apparar poi i fisici da quello.

Tes. p. 180: Best. Tosc. Ms R1, R4: Leon. No.84.

(330) Ibor come caval s'ode anitrire.

v. p.45.

(315) Iceumone, poco animal noto,

Coll' aspido combatte, e l'armadura

Prima si fa tuffandosi nel loto;

Dormendo il cocodrillo, il tempo fura,

E in corpo gli entra come in vaso voto;

Però che tiene aperta per natura

La bocca, quando di sonno ha capriccio,

E lascia addormentarsi dallo scriccio.

Leon. No. 80 gives the combat of the icneumone with the aspido.

Brunetto, Tes. p.102 has a different version, in some respects,

of the crocodile story: here the bird is called sconfilions and

the little animal calcatrice. "Sconfilions... va a questo

animale, e ponesi alla bocca, e grattagli la gola si dolcemente

ch' egli apre la bocca". Leon. No. 81, cocodrillo, corresponds more nearly to Pulci's version.

(331) Incendola, col gufo combattendo,

Vince il di lei, e il gufo poi la notte.

v. p. 45.

(317) Ippotamo, animal molto discreto,

Quasi cavallo o di mare o di fiume,

Entra ne' campi per malizia a drieto;

E se di sangue superchio presume,

Cercando va dove fusse canneto

Tagliato, e pugne, come è suo costume,
 La vena, e purga l'umor tristo allotta,
 Poi risalda con loto ov' ella è rotta.

- (318) E non ti paia opinion qui folle,
 Che da quel tratto è la flebotomia,
 Perchè natura benigna ci volle
 Insegnar tutto per sua cortesia;
 Non si passa di questo, se non molle,
 Il cuoio, tanto dur par che sia:
 Co' denti quasi di vetro ferisce,
 E con la lingua forcuta anitrisce.

Tes. p.113: Leon. No. 83.

- (324) Irundo, v. p.45.

(312) Leofante (Elefante), v. Rinoceronte, p.44; (316) v. Eale, p. 38.

- (313) Leucrocuta è un altro animale,

Groppa ha di cervio, e collo e petto e coda
 Di lion tutto, e bocca di far male,
 Ch'è fessa, e insino agli orecchi la snoda,
 E contraffà la voce naturale
 Alcune volta per malizia e froda.

Tes. p. 258: most of the description corresponds, but the detail of the imitation of the human voice Pulci has evidently borrowed from the hyena story.

- (319) Licaon è come lupo famoso.

In Greek mythology Lycaon, King of Arcadia, was turned into a wolf by Zeus as a punishment for having set before him at table a dish of human flesh to test his divinity. The name is applied in modern Italian to the South African wild dog (Hoare). Pliny VIII, 52.

(313) Lion, v. Leucrocuta, p. 41: (319) v. Liontofono, below.

(313) Liontofono è poco conosciuto,

Che del lione è pasto venenoso.

St. No. 1, Leone (1): Pliny, VIII, 57.

(330) Luce Lucidia, un pulito uccelletto,

Tanto che quasi carbonchio par sia,

Sicchè di notte dimostra la via.

Cecco, No. 4: Leon. No. 36, lumpera (2).

(312) Lupo, v. Crocuta, p. 38. (319) v. Licaon, p. 41.

(320) E Macli (3) è bestia, ch'a dir pare insania.

Che con le giunte niente lavora,

Si che dormendo rimane alla pania;

Perchè appoggiato a un albero s'accosta,

E chi quel taglia lo piglia a sua posta.

Leon. No. 61, macli, notes this peculiarity of the elk, which is attributed to the elephant in most of the bestiaries. Pulci tells the same story of the latter in XIX, 74ff where Morgante and Margutte secure an elephant in this manner.

(311) Altri in bocca hanno tre filar di denti,

Con volto d'uom, Manticore appellati.

Tes. p. 258; where, however, there is nothing said about the three rows of teeth (4). Luca Pulci's Ciriffo, IV, 25 mentions them.

Pliny, VIII, 45.

(327) Meonide ancor son famosi uccelli,

Che fanno appena creder quel ch'è scritto;

Però ch' ogni cinque anni vengon quelli

1. v. G-W, p. 169: Anglia, VII, 448.

2. v. Rein. p. 198: G-W, pp. 204, 248.

3. v. Alci, p. 32.

4. v. G-W. p. 188: Mann, p. 449.

Di Meone al sepulcro insin d'Egitto:
 Combatton quivi, o gran misteri e belli!
 Mostrando pianto naturale afflitto,
 Come facessin l'esequie e'l mortoro,
 Poi si ritornon nel paese loro.

The name is obviously taken from the habitat of the bird, Meone, or Meonia, as the Tramer Dictionary gives it, a region of Lydia in Asia Minor. Pliny, X, 26 (1): Isidore XII, 7:30.

(332) Mosca (le mosche), v. farfalla, p. 39.

(334) Naderos molto è solitario immite. v. p.45.

Natrice - the water-snake.

(331) Oca, v. Porfirio, below.

(324) Passer, This is some sort of serpent and not the bird of XIV, 50,60.

(311) Poi son Pegasi cornuti ed alati.

(312) Da questi è detto il fonte di Pegaso.

(307,332) Pesce. The fishes are mentioned at the beginning and end of the padiglione but are not described.

(331) Ma soprattutto Porfirio commendo,

Un certo uccel che non teme di gotte;

Chè ciò che piglia lo mangia bevendo,

Si ch'e' vuol presso la madia e la botte;

L'un pie par d'oca, perch'e' nuota spesso;

E l'altro, con ch'e' mangia, è tutto fesso.

Pliny, X, 63 describes this bird. Fulica porphyrio - coot (Hoare).

 1. v. note at the end of this chapter.

(323) Prester. Tes. p. 135, Aspido; presto is given as one sort of asp. Lat. praester (1)

(324) Rimatrice. v. p.45.

(312) Un altro, il qual Rinoceronte è detto,
Offende con un corno ch' egli ha al naso,
Perchè molto ha l'Elefante in dispetto;
E se con esso riscontra a caso,
Convien che l'un resti morto in effetto.

The enmity between the elephant and the unicorn is told in Pliny, VIII, 71. For the confusing of the two animals v. Rein. p. 104 and G-W. p. 313.

(322) Un' altra ancora è Salpiga appellata,
Che nuoce assai senza muover le ciglia.

Isidore, XII, 4 "Salpuga serpens est quae non videtur".

(323) Saure. The Latin bestiary Mss. Göttweih 101, 400, 154 and Vienna, Cod.Lat. 1010 and also the Old High German versions contain a description of this snake (No.12); "De lacerta, id est saura" (2). (Mod. lucertola). v. also Isidore, XII, 4:37.

(315) Scriccio, v. Icneumone, p. 40.

(311) Serpente, v. Anfisibena, p.33: (314) v. Catoblepa, p.36: (320) v. Bora, p.35 : (323) v. Chelidri, p.37: (325) v. Ibis, p.39:

(322) Spettafico. "Venomous serpent" (Florio). v. p.45.

(322) E una fera Tarando è chiamata,
La qual, dov' ella giace, il color piglia
Di quella cosa ch' ella è circundata;
Si che a vederla la vista assottiglia.

The modern tarando is the same as Renna, the reindeer (Hoare).

1. v. Rein. p. 130.

2. v. Mann, Der Bestiaire Divin des Guillaume le Clerc; Rein p. 136.

Pliny, VIII, 52 describes the animal, which he classes as a species of wolf. The trait ascribed to it belongs to the chameleon, a lizard.

(319) Toos, il qual non è sempre piloso,

La state è nudo, e di verno velluto.

Pliny, VIII, 52, thoes "per hiemes hirti, aestate nudi".

(319) Tragelafo è come becco barbuto.

Tramater gives the etymology as from Tragos, goat and Elaphos, deer. Pliny, VIII, 50. Bartholomaeus Anglicus also describes the tragelafo, Bk. XVIII, Ch. XCIX.

(329) Volpe, v. Atilon, p. 34.

(332) Zanzara, v. Farfalla, p. 39.

It will have been noted that in Padiglione III a number of creatures have been passed over without designation of source or other explanation of their nature than that which Pulci himself gives. Of the twenty-two included in this list, eighteen are serpents (thirteen from Stanza 324, the list of basilisks) and four are birds. They are not to be found in the bestiaries nor in the older treatises on natural history, nor are they used by Pulci's contemporaries.

The list is as follows: Serpents (324, basilisks) Altinanite, Andrio, Arache, Arbatraffa, Armene, Assordio, Beruse, Dracopopode, Edisimon, Irundo, Naderos, Passer, Rimatrice: (322) Arunduco: (313) Assi:

(320) Bora: (323) Caferaco: (322) Spettafico. Birds (328) Carita:

(329) Driaca: (330) Ibor: (331) Incendola. While it appears

impossible to find the origin of these names, it is interesting to note

that some of them are strikingly similar to certain place-names of "la gran Libia" (i.e. Africa or the Orient in general) which

Astarotte cites at the beginning of the padiglione as the home of

many strange and little-known animals. It has been seen that Pulci took from his sources at least one bird whose name was based on a place - the Meonide (1), from Meone in Lydia: it is possible that he invented some others in the same manner (2).

1. v. p. 41.

2. The following might be suggested: Altinanite - Altino, an Italian town: Andrio - Andros: Arache - Araca (Chaldea): Arbatraffa - Arbata (Palestine): Armene - Armenia: Assordio - Assoro (Macedonia): Arunduco - Arunda (Spain)? Bora - Mountain of Macedonia, also a strong north wind in the Adriatic: Carita - Caritena (Morea): Ibor - Ibora (Cappadocia).

III

ANIMALS NOT FOUND IN THE PADIGLIONI

There are, in addition to the creatures mentioned in the two padiglione episodes, a great many other references to animals scattered through the twenty-eight cantos of the poem. Many of these creatures have already come up for consideration in connection with the padiglioni, but require further treatment here on account of new material in connection with them; others are creatures not found in either of the padiglioni. There are many references to fables and proverbs, and at least two fables are given complete. Casual references to common animals are omitted where their treatment requires no special consideration. This list, with the two padiglioni, will complete the study of Pulci's animal references (1).

ACCEGGIA.

IV, 55: v. falcone, p. 26.

XIV, 56: v. p. 15.

XXII, 169: Non si conosce ogni volta l'acceggia

Al becco lungo.

AGNELLO.

XI, 73: v. Half. No. 247.

XXI, 29: Fecesi incontro un fier lion gagliardo,

Che si pensava abboccare un agnello.

XXII, 246: Se' tu quel lupo a cui non campa agnello.

247: Il lupo non va mai cogli agnelli.

XXIV, 20: Il lupo vuol far pace coll' agnello. (2)

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1. Comparisons have been treated by Halfmann, op.cit. and will not be considered here unless especially important.
 2. These references suggest the fable of the wolf and lamb.

XXV. 107: Poi torneranno di leoni agnelli.

271: v. lupo, p. 91.

XXVI, 29: Mansueto agnello

Me ne vo, come Isacche, al sacrificio.

XXVII, 37: Però ch' egli era un semplicetto agnello

Con un bravo lion che ognuno atterra.

The lamb, as a symbol of weakness, is always contrasted with the fiercer animals.

ANGUE.

XI, 1: Campasti noi dalla fere crudele,

Dal suo velen come pestifer angue.

The Devil is represented as a worm whose poison is death.

XXV, 322: v.p.33.

XXVI, 37: Colui che sparse il giusto sangue,

Per liberarci dal mortifero angue.

v. XI, 1, above.

ANITRA.

XIV, 55,56: v. pp. 16,17.

XXV, 273: v. Half. No. 274.

XXVII, 54: E se ne fece gozzi d'anitroccoli.

APA.

XXI, 73: Cera... Delle prime ape.

XXVIII, 141: v. Half. No. 285.

AQUILA.

VIII, 25: Nel campo rosso era un' aquila bianca.

Describing the coat of arms of Erminione.

XIV, 41: La fanciulla guata

Come sta fisso l'aquila nel sole.

v. p. 23.

47: v. p. 23.

XXVII, 88: v. Half. No. 255.

ARAGNA.

XXII, 134: Tele d'aragne.

Dante uses the same form of the word instead of the more common ragno, Inf. XVII, 18.

ASINO.

V, 39: Gli orecchi parean d'asino a vedegli.

Describing a wild man.

VI, 19: A ogni casa appiccheremo il maio,

Chè come l'asin fai del pentolaio.

Rinaldo, again ridiculing the love-affairs of Ulivieri, happily employs the two proverbs. v. Hoare, maio and pentolaio.

XIV, 74: v. p. 16.

XVIII, 129: Sappi ch' io aro e non dico da beffe,

Col cammello, e coll' asino, e col bue.

Diz. della Crusca, arare, V: "Arare col bue e coll' asino - darsi da fare quanto è possibile. Margutte boastingly throws in the camel for good measure.

XIX, 142: Come tra'l bue e l'asin nacque Cristo.

XXII, 118: Tu non se' uom di regger, Carlo, impero,

E fai, come si dice, l'asinello,

Che sempre par che la coda conosche

Quando e' non l'ha, che sel mangion le mosche.

Diz. della Crusca, asino, XXXVIII: Tramater, Diz. asino, 21 quotes a canzone of Lorenzo de' Medici; "Che la coda par conosce, l'asinin quand'e' non l'ha". Evidently a familiar proverb in Pulci's time,

since his patron also used it. v. Half. No. 86.

XXV, 329: v. Atilon, p.34.

XXVII, 114: Sai che e' si dice: noi non siam di maggio;

E non si fa cosi degli altri mesi,

Perch'e' canta ogni uccel nel suo linguaggio,

E l'asin fa que' suoi ragli distesi;

Si che la cosa ridire è vantaggio.

A humorous interpretation of the proverb, "noi non siam di maggio": it is advantageous to repeat things said in May because of the racket caused by the birds and the "elongated" brayings of the ass.

276: Sai che si dice cinque acque perdute;

Con che si lava all' asino la testa (1).

Diz. della Crusca, acqua, (Prov.) XX: "Modo proverbiale e da scherzo". This passage is cited. The first of the "five lost waters" is that in which the ass' head is washed. The others do not refer to animals, but the third is interesting as it gives Pulci's opinion of the Germans (2).

ASSILLO.

VII, 44: v. Half. No. 293.

ASTOR.

XIV, 48: v.p.11.

XXVII, 25: v. Half. No. 258.

BABBUINO.

XIV, 80: v. p.16.

XXIV, 93: v. Half. No. 230.

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1. v. Tommaseo-Bellini, Diz. asino, 25; "Prendersi cura vana".
 2. cf. XIX, 139 and Nuovo Gior. Dantesco, I, 2, note 2 (1917).
v. also Morgante, VII, 39 and XXI, 138; for the last v. Diz. della Crusca, cantare, XXX. cf. also porco, p.121 below.

XXV, 91: Gano writes to Carlo that King Marsilio is sending him rich gifts, which he enumerates: in the list there are animals and birds, and among the former are babbuini.

BAIARDO (Rinaldo's steed)

III, 46: Baiardo seizes a Pagan and crushes his arm and shoulder with his teeth as a mastiff would. The idea of the horse fighting for his master will be noted frequently. This instance is taken from Orlando, VI. 1.

67: Brunoro fights Rinaldo for possession of Baiardo.

V, 25: Baiardo takes alarm at Malagigi disguised as an old man but Malagigi mounts him and rides off, pursued by Rinaldo on Vegliantino (25-30). O. IX, 21-26.

61: Rinaldo's mighty blow at the wild man, which sinks his sword a yard into the earth, causes Baiardo to fall to his knees. cf. Vegliantino p.113. IX, 18: A Pagan demands Baiardo of Rinaldo and a struggle ensues for his possession (18-27). O, XIV, 9-19. X,50: He is made to leap like a leopard.

79: Malagigi carries off Baiardo and Durlindana, Rinaldo's sword. leaving in their stead Vegliantino and Frusberta, Orlando's horse and sword. This joke brings about a quarrel between the two knights. O, XVII, 26.

XVI, 67: E con Baiardo fe del barberesco; that is, groomed him.

(Hoare).

98: A giant claims Baiardo. O, XXXII, 39.

XVIII, 97: Baiardo gives the alarm to the sleeping knights by kicking against a shield. O, XLII, 12 (1).

1. v. Potter, The Horse as an Epic Character, p.129.

XXIV, 132: Pulci explains that it was Vegliantino and not Baiardo that pursued and killed the Saracens in Roncisvalle.

XXV, 133: The demon Astarotte, at Malagigi's suggestion, enters into Baiardo and flies thus from Montauban to Egypt to bring Rinaldo and Ricciardetto. He objects to taking them both on Baiardo's back (164) (1). Rinaldo mounts (210). Baiardo feels the demon within him and "come un drago a soffiar comincioe" (211). Rinaldo expresses his confidence in Baiardo but warns Astarotte:

(224) Andar qui è bisogna

Di salto in salto come il leopardo.

Baiardo would have done his best without Astarotte within him: his movements are compared to those of cranes in rising from the earth (225). At Giubilterra (Gibraltar) he leaps over the strait "così alto non saltano i grilli" (247): "cadde in terra lieve come un gatto" (249). Astarotte prevents him from drinking at a fountain which he knows to be enchanted (277). He accuses Squarciaferro, another demon, of trying to entice Baiardo to the enchanted water (279). And so they ride on to Siragozza (288).

XXVII, 74: v. cane, p. 59.

76: Rinaldo, Ricciardetto and Baiardo kill thirty thousand Pagans.

BALENA.

XIV, 64: v. p. 18.

XVIII, 195: Per Dio, tu mangeresti una balena.

Margutte upbraids Morgante for his great appetite; Morgante replies:

196: E certo una balena colle squame

Arei mangiato.

1. Another demon, Farfarello, enters into Ricciardetto's horse, which bears him.

XIX, 7: I granchi credon morder le balene.

Morgante addresses this remark to a lion which attacks him (1).

XX, 45-55: The crab and the whale are associated in two other proverbs; (2) and Pulci brings them together again in the description of the death of Morgante. He kills a whale which attacks the ship on which he is travelling but while wading to shore he is bitten on the foot by a crab and dies from the wound.

XXIV, 58: Antea's giants carry "coste di balena" with which they crush everything which comes in their way. Mentioned again in 84.

BARBIO.

XIV, 68: v.p.16.

XX, 48: v. Half. No. 281.

BAVALISCHIO.

VI, 19: Vedeva gli occhi far del bavalischio.

A reference to the deadly effect of the basilisk's glance, used humorously here to describe Ulivieri's glances at Meridiana.

XIV, 82: v.p.24.

XIX, 66-69: Morgante and Margutte, while escorting a lady through the forest, encounter a basilisk which Morgante kills with his bell-clapper. Strangely enough, the lady proposes that they roast and eat it, adding:

Io ho mangiato

Del tigre, del dragon, del cocodrillo;

Vero è che'l capo e la coda ho spiccato.

Her peculiar taste is accounted for by the fact that she has been

forced to eat these things by the giants, her captors, cf. Stanza 28.
XXV, 323: v.p.34. - - - - -

1. v. Diz. della Crusca, granchio, XXIV.
2. Ibid. XVIII and XX.

XXV, 59: v. p.17.

XXV, 216: Posti a sedere, ecco giunto un piattello

Di beccafichi e di grassi ortolani.

BECCO

XXV, 294: v. Volpi ed. note.

319: v. Tragelafo, p.45.

XXVI, 116: Marsilio calls Mahomet "becco can ribaldo".

BERTA.

XVIII, 122: Far la berta - to deceive, cheat (1).

BERTUCCIA.

VIII, 74: Chè tu mi pare una bertuccia in zoccoli.

v. XIX, 147, below.

XIV, 80: v. p. 11.

~~XVI, 78~~: E dice l'orazion della bertuccia.

"To mutter curses" (Hoare).

XIX, 147: In the account of the death of Margutte (145-150), Morgante pulls off his boots while he lies sleeping and places them at a little distance from him. A monkey finds them and amuses itself by putting them on and taking them off repeatedly. Margutte, awakening, sees this and is so amused thereby that he laughs so violently and so long that he finally bursts:

(149) E parve che gli uscissi una bombarda,

Tanto fu grande dello scoppio il tuono.

Best. Tosc. No.11 tells how monkeys are caught by the use of little boots made by the hunters, who leave them where the monkeys will find them and imitate the action of taking off and putting on their boots. Pulci increases the comic element in the story by picturing

1. v. Tramater, Diz. berta; the word, besides having the above meaning, is a name for the jay. v. 8:2.

OF GREAT BRITAIN AND IRELAND

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a monkey busily occupied with the great boots of the giant Margutte.
XXII, 45: v. Half. No.230.

XXV, 91: Among the gifts sent by Marsilio to Carlo Magno.

BISCIA.

XIV, 83: v.p.16;(V, 59: XXI, 76: XXII, 134)

BISSONTE.

XXV, 90: Bissonti gagliardi; among the gifts of Marsilio.

320: v. p. 34.

BOCCINO.

v. Vacca, p.112.

BOTTA.

XXVII, 256: v. Half. No. 278.

BRUCO.

II, 27: v. Half. No. 283.

XXIII, 48: Ibid. Leonardo, No. 52 describes the caterpillar.

BUE.

III, 59: Con un sol bue, io non son buon bifolco;

Ma s'io n'ho due, andrà diretto il solco.

This is a paraphrase of O, VI, 14, where the proverb reads:

A uno arato ua un bue torto e strecto,

Se ue n'è due, il solcho ua più diretto.

By these words Rinaldo tells Brunoro that he intends to hear both sides of the story of the latter's grievance against the abbot.

XIII, 31-34: Rinaldo tells the fable of the man who, because he dreamed that he owned his neighbor's oxen, claimed possession of them: the case being brought before Solomon, he caused the oxen to pass over a bridge and, pointing to the reflections in the water, told the claimant that since he had dreamed possession

he might pay himself in the reflections. Rinaldo uses the fable to convince Marsilio that he shall not have his horse without fighting for it. Pulci took it directly from O, XXV, 29-32.

XIV, 74: v.p.17.

XVIII, 129: XIX, 142: v. Asino, p.46.

XXI, 68: Perchè intendiate, seguitava poi

Malagigi, e' ci sarà da far pur molto,

Disse colui che non ferrava i buoi,

Ma l'ocche e già l'incastro aveva tolto.

"We have plenty to do, as the man said who shod geese and not oxen".

The Tramater Dictionary gives this as a common proverb (1). It occurs also in Ciriffo Calvaneo (2).

XXV, 320: v. bissonte, p.34.

BUFOL.

XIV, 77: v.p.17.

XVIII, 152: Morgante orders an innkeeper to roast a bufol which he has seen coming into the place. He complies under compulsion and they eat the whole animal (153-155).

XXV, 118: v. Half. No. 250.

CAMMELLO.

XIV, 77: v. p.11.

XVIII, 129: v. asino, p.46.

166-200: Here occurs the long story of a camel which Margutte discovers in the stable of the inn where they are lodging. He informs himself where the valuables of the house are kept, the

1. Oca. No. 8.

2. Tramater gives the reference as I, 28 but the compilers evidently used an edition much different from that of Audin, where another reference by Tramater to I, 28 is found in IV,25. This reference is not to be found in Audin, unless V,41 has been changed to omit the proverb. The first part only is present; "Ci sarà molta faccenda".

simple landlord telling him all. In the middle of the night he loads the camel (176), sets fire to the inn, wakes Morgante and they escape. He recounts the adventure to Morgante (181). To a man who recognizes the innkeeper's camel he replies that he is Dormi (the innkeeper) (185). "E maggior bestia se' tu che il cammello". They wander through the forest: coming to a fountain they see a unicorn approaching to drink (188). The creature first puts its horn into the water, waits a moment, then drinks (189) (1). They kill it, build a fire, roast and eat it. Margutte admires the wonderful gastronomic powers of Morgante and they fall asleep well-pleased with each other. Morgante, praising Margutte, borrows a line from Dante (199): "Tu se' il maestro di color che sanno" (2). Stanza 200 ends the canto; it begins: "E la cammella si pasceva intorno". They keep the animal with them for some time longer. It is mentioned in XIX, 57, 65 and finally (94-96) they kill and eat it. The story ends with a passing reference in 138. XXV, 91: The gifts sent by Marsilio to Carlo are loaded upon camels and a dromedary.

107: Gano counsels Marsilio to send camels laden with food and wine.

127: Rinaldo and his party, in the Holy Land, mount camels and dromedaries to visit Mount Sinai.

183: Marsilio sends the camels advised by Gano in 107.

CANE.

The word cane is used many times in epithets, either alone or

1. v. p.13.

2. Inf. IV, 131.

coupled with some other word. I, 31, can mastino: 34, ---
rinnegato (0,XXV,20): XV,26, --- malfusso (1): 49, --- peccatore:
 82, --- alano (2): 84, canaglia: XVII, 34, --- ghiottone: XVIII,
 101, becco can ribaldo: XXVII, 268, v. below.

I, 67: Tanto che'l cane sen doleva e'l gatto,

Che gli ossi rimanean troppo puliti.

The house animals mourn over the gluttony of the monks which leaves them nothing.

III, 42: "Come il can rodere ogni osso" as a symbol of greed as again in 43;

Ed ossa, dove i cani impazzerebbono,

E in Giusaffà non si ritroverebbono.

IV, 66: v. Half. No. 241.

V, 45: Forte abbaiva com' un cane alano (3).

The alano is mentioned again in IV, 82, XXV, 90 and XXVII, 8. The Dizionario della Crusca is uncertain as to the origin of this word: it gives as a possible etymon albano, meaning either Albanian, Scotch or English. Cook, in his extended discussion of the alaunts of Chaucer (4), gives their origin as Spain (p.130). It appears from his description and the illustrations that the alaunt was something between a greyhound and a mastiff.

VI, 41: Chè il can che morde, non abbaia invano.

Tramater, Diz. cane, 17.

IX, 76: v. volpe, p.114.

XI, 72: v. Half. No. 80.

1. Tramater, Diz. "Dall' ar. fissyq, malvagio, adultero, sodomita".
 2. below.

3. Tommaseo-Bellini, Diz. alano, 2: Ciriffo, V, 87.

4. A.S.Cook: The last months of Chaucer's earliest patron,
 Appendix, B.

XIII, 52: Non fu mai lupo arrabbiato nè cagna.

XIV, 78: v. p. 18.

XX, 60: The proper name Can di Gattaia is taken from O, XLVI, 16.

XXIV, 20: v. montone, p. 94.

46: Tra can si resterà la rabbia.

Diz. della Crusca, cane, LXV.

63: Urlavan giorno e notte tutti i cani.

Mentioned as one of the signs and omens which appeared at Paris presaging the overthrow of the Christian army.

95: Hai tu veduto il can colla cornacchia

Come spesso beffato indarno corre?

Ella si posa, e poi si lieva e gracchia:

Così costor non si poteano apporre.

This comparison is used to describe Malagigi's treatment of Antea's giants.

126: E riscontrossi con Gan di Maganza,

Che fece il tristo e'l cagnaccio all' usanza.

XXV, 90: Cani alani are among Marsilio's gifts. v.p. 58.

312: v. Crocuta, p. 38.

XXVII, 42: Perchè i Cristiani impauriti sonne,

Come il can al sonaglio della sferza.

v. Half. No. 241.

70: v. cavallo, p. 63.

74: Baiardo, the war horse, fights the Pagans "come l'orso fa scostare i cani".

168: E come volpe da' cani è straziato.

268: Disse Turpino, io voglio essere il boia.

Carlo rispose; Ed io son ben contento

Che sia trattato di questi due cani

L'opere sante colle sante mani.

CAPPONE.

II, 24: Orlando and Morgante find a rich banquet spread in an enchanted palace;

Quivi è vivande di molti ragione,

Pavoni, e starne, e leprette, e fagiani,

Cervi, e conigli, e di grassi capponi.

III, 42: Trova colà che faccin colazione

Se v'è reliquia, arcame o catriosso

Rimaso, o piedi o capi di cappone.

XVIII, 115: Morgante gives his Credo whose articles are things to eat and drink, among them the cappone.

123: Qui si conviene aver gran discrezione,

Saper tutti i segreti, a quante carte,

Del fagian, della starna, e del cappone.

150: E c'è avanzato un grosso e bel cappone.

Disse Margutte: Oh, non fia un boccone.

CAPRA.

VII, 46: Tanto andata sarà la capra zoppa,

Che si sarà ne' lupi riscontrata.

This proverb occurs in O, XV, 18 and again in XLV, 8. v. Half. No.

84: Diz. della Crusca, capra, XVII.

XIV, 77: capretta v. p. 16.

XVI, 95: A difficult path is described by "Dove vanno le capre appena scalzi", Diz. della Crusca, capra, X.

XX, 64: The Saracens believe they will have an easy task in overcoming the knights:

E credonsi legar cinque cavretti

O pigliar questi come pecorini.

Hoare, cavretto - kid: "to believe one is about to have a good success".

XXI, 24: Shepherds kill and spit capretti and lattonzi for the knights.

In O, XLVII, 7 the animals are vitella, caponi and polastri.

XXII, 161: Avariation of XIV, 95.

XXV, 263: Un pastor... che guardava le capre.

326: v. Agotile, p. 32.

XXVI, 62: v. Half. No. 249.

XXVII, 246: Ibid.

CAVALLO.

Many references to the horse in a poem of chivalry like the Morgante are so casual as not to require discussion.(1). There are, however, in this work, a number of interesting stories, proverbs and references concerning the horse which are worthy of consideration. Pulci took the names of his heroes' war-horses from the Orlando for the most part. Baiardo, Rondello and Vegliantino are all in the older poem: only Mattafellone, Gano's steed, and Duraforte, mentioned in XXVIII, 64, are not to be found there. Stories of these horses appear under their names instead of here. There are also many names for the horse which have specialized meanings, such as afferrante - war-horse, alfana, balzan, castron - gelding, corridore, destriere, giannetto, morello (v. below), palafreno - palfrey, puledro - colt, rozza - jade, rozzone. Some of these have already been noted: others will be considered here.

I, 67ff: Orlando gives Morgante a horse which, however, breaks down

1. For this whole topic cf. Potter, op. cit.

under his weight (1).

III, 54: Rinaldo, disgusted at the slovenly table manners of the Pagans, justifies himself for attacking them by saying:

Come san costoro,

Non vo' mai noia, quand' io sono a desco,

E sto come 'l caval sempre in cagnesco (2).

V, 34: Malagigi causes a horse to appear by magic.

VII, 37: Morgante eats a whole castron roasted.

IX, 60: Meridiana's palfrey has a serpent's head: it was born of a mare and a serpent.

XIII, 51: Un gran caval co' denti e colle penne.

This is the wild horse, winged apparently, which Rinaldo tames.

The story appears in O, XXVI, 7ff, where the detail of the penne is omitted: in stanza 16 the wild horse is compared to a dimonio.

XIV, 74: v. p. 13.

XVI, 67: Cavallo arabesco.

XVIII, 65: Caval morello: a horse of a very dark color - almost black (Hoare). O, XVIII, 40.

XX, 8ff: Gano hangs a shepherd for having stolen Rinaldo's horse, which the shepherd protests he has reared from a colt (puledro, 12). O, XLIII, 7ff.

XXI, 55ff: Liombruno wishes Astolfo's horse and fights him for it. O, XLVIII, 15.

84: The Pagans steal Astolfo's horse. O, XLIX, 6.

XXIII, 16: The knights find two dead lions in their path. Rinaldo asks who has killed them: Fugliatto replies:

E fia Spinardo sanza fallo,

1. cf Potter, op.cit.

2. I.e. irritable; the word is used with the meaning "cringing" in VII, 39.

They find the centaur, which lives in a cave "come l'orso o come il tasso" (18). Coming out, "mugghia e soffia che pareva un toro".

"E fischia, come serpe quando è in caldo" (21). Rinaldo

(22) Si difilava a lui, come il falcone

Quando ha veduto i colombi o le starne:

O ver come il lion che vuol far carne.

XXV, 52: Marsilio entertains Gano:

Dopo molto piacer...

E corso cervi, alepardi (1) e cavalli.

195: Marsilio, in his oration to his soldiers, says: (I Cristiani) "mangeranno i cavalli a suo dispetto".

250: Ricciardetto says to the demon Farfarello within his horse: "Io non son buono uccello"; i.e. he fears to take the long leap (v.p.52). The demon tells him not to fear, first by the neighing of his horse, then in words.

254: The river Beti, near Córdoba, is a mere "saltellin da ballo" for the steeds.

260-262: A necromancer of Toledo learns of the approach of Rinaldo and Ricciardetto from Rubicante, a spirit, who promises to enchant their horses at a fountain (v. p.52.); 271 ff tells how this plot was foiled.

293: Farfarello acts as stable-boy.

316: v. Eale, p.38.

317: v. Ippotamo, p.40.

319: v. Alci, p.32.

XXVII, 70: Ulivieri's horse, after his master's fall, returns to the battle and fights:

1. cf. Leopardo, p.82.

E morde per tre lupi e per sei cani....

E colle zampe s'arrosta i tafani.

In O, XL, 35 Spinellone's charger fights against his master's enemies
cf. Tes. p. 238 "E sonne assai di quelli che conoscono il nimico del
loro signore, e mordonlo duramente": also p. 240: the Scythian
king's horse "lo difendè infino alla sua morte".

258: O vendetta di Dio, qui sare' poco

Agguagliar la miseria de' Troiani

A tante afflitte e sventurate donne,

Quando e' menti del gran caval Sinonne.

A reference to the wooden horse at the siege of Troy.

XXVIII, 14: Ganelon is torn to pieces by four horses.

CAVRIUOL.

XIV, 76: v. p. 18.

XXVI, 124: Il campo che fuggiva de' Pagani,

Come innanzi a' lion gli armenti fanno,

O spesso in parco i cavrioli e i dani.

XXVII, 163: Gano, at the sound of Orlando's horn, deceives Carlo,
making him believe he is hunting:

Non ti ricorda... giovinetto,

Ognidi era o con orsi alle mani

O porci, o cervi, o cavriuoli, o dani?

CERASTRA.

XIV, 83: v. p.16; cerastra (rhyme-word) for cerasta.

XIX, 28: The lady whom Morgante finds alone in the forest tells
how she is oppressed by two giants:

E vipere, e ceraste, e strane carne

Convien ch'io mangi che reca da caccia,

Che mi solieno a schifo esser le starne.

CERBERO.

II, 36ff: Morgante, after having been baptized, is fired with a desire to descend into Hell and put the demons to rout:

(38) E taglierai la coda a quel Minosse (1).

(39) E Cerbero ammazzar con un punzone.

XXVII, 255: In the destruction of Siragozza by the Christians:

Parea... che Tesifo e Megera ed Aletto

Vi fussi, e Cerber latrassî il gran cane.

CERVIERE.

XI, 72: v. cane, p. 58.

XIV, 78: v. p. 18.

XXII, 254: The lynx appears on a coat of arms.

XXVI, 4: On the battle standards:

E serpenti e lion, cervieri e pardi.

CERVIO.

II, 24: v. cappone, p. 60.

IV, 27: A giant has skinned and hung up a stag. O, VII, 25.

XI, 98: Rinaldo spurs Baiardo "Che non si vide mai saltar cervietto".

XIV, 76: v. p. 13.

XXII, 105: Diliante makes his horse leap "come un cerviatto" (fawn).

XXV, 52: v. cavallo, p. 63.

313: v. Leocrocata, p. 41.

XXVII, 47: "Marsilio sparî via... come cervio spaventato in caccia".

163: v. cavriuol, p. 64.

CHIMERA.

XXV, 125: Rinaldo finds and kills a chimera:

1. Inferno, V .Minos' method of indicating the region of Hell to which a sinner was to be consigned was by twining his tail about his body a certain number of times.

(126)

Che fu maraviglia

Chè mai nessun più non v'era arrivato,

Ch' affisar sol questo mostro le ciglia,

Col guardo suo non l'avessi ammazzato.

A trait borrowed apparently from the basilisk.

CHIOCCIOLA.

XXI, 49: E non pareva nel suo parlar Bilette

Che violò il mandal con certe chioccirole (1).

This is apparently a reference to some story. The word mandal, according to Florio, means " a diabolicall figure or effigies used by inchanters". He gives a variant, Almandel.

CHIRONE (the centaur).

XXVII, 22: E non gli aveva Chirone insegnato

Tanto che basti, ch' ogni scrima è invano.

CIACCO.

VIII, 81: Non gittiam qui le perle in bocca al ciacco.

XIX, 64: Già di buone pere

Mangiato ha 'l ciacco.

Margutte's remark on the meal he has just devoured.

132: O broda che succiava come il ciacco.

Margutte again.

CIGNO.

XIV, 56: v. p.25.

XXVIII, 1: In the invocation to the last canto Pulci prays that he may finish like the swan "singing sweetly".

 1. v. the Volpi edition II, 342, note, for the names used in this stanza: he attempts no explanation of the references.

144: Ma io non so s'e' si son corvi o cigni

I detrattori, o spiriti maligni.

Pulci pays his respects to his critics.

CINGHIALE.

XIV, 78: v. p. 12.

XV, 104: Among Antea's accomplishments:

Portava spesso il falcon pellegrino,

Feriva a caccia lioni e cinghiali.

XVII, 116: A giant compares his teeth to those of the boar.

XIX, 33-34: The giants Beltramo and Sperante bring in their game - a boar, a bear and a dragon.

XXV, 316: v. Eale, p. 38.

CIVETTA.

XIV, 61: v. p. 16.

XIX, 43: v. Half. No. 266.

XXIV, 41: In quà e in là far la civetta.

Avino accuses Gano of peering about like an owl while talking with Bianciardino.

97: Malagigi traps a giant in a device similar to a boschetto or bird-snare, in which figure the civetta and schiamazzi - decoy-birds.

141: "Ma tristo a quel che non fa la civetta" (i.e. duck the head) in order to escape Ulivieri's sword.

XXV, 8: "E mostrògli più volte la civetta": made sign of affirmation.

COCCODRILLO.

XIV, 82: v. p. 25.

XIX, 68: v. bavalischio, p. 53.

108ff: A crocodile attacks Morgante, having come up out of the Nile to where he is walking on the bank. Margutte cries "Che fia, coccodrillo? Cotesto è troppo gran boccon da te". Morgante inserts the bell-clapper in the creature's mouth and it bites so hard that its teeth become fixed in it! Morgante kills the crocodile finally and throws it "more than a mile out into the river".

XXV, 90: Crocodiles are among Marsilio's gifts.

315: v. Iceumone, p.40.

XXVI, 48: Describing the armor of the Pagans:

Certe pellacce sopra il dosso dure

Di pesci, coccodrilli e di serpente.

COLOMBA.

V, 1: Pulci invokes the Dove in which, he says, God descended to earth to take upon Himself human form in Christ.

VII, 26: Per pigliar due colombi a una fava: i.e. "to kill two birds with one stone" (1).

VIII, 82: v. Half. No. 275.

XIV, 48: v. falcone, p.26.

XXII, 133: v. falcone, p.73.

XXIII, 22: v. cavallo, p.60.

XXVII, 158: The soul of Orlando returns after his death in the form of a dove which enters his body through his mouth. First seen in the far distance it seems a butterfly.

CONIGLIO.

II, 24: v. Cappone, p.60.

XIV, 78: v.p.12.

1. v. rigogoleto, p.28 for another version of this proverb.

V,40: Nero com' un corbo.

VI, 68: Corbacchion di campanile - a person firm of purpose or stubborn (Hoare).

XIV,54: v.p.18.

XVII,91: v. Half. No.259.

XIX,179: Morgante, referring to a muezzin in a tower, calls him a corbacchione.

XX,81: v.Half.No.259.

XXV,64: Ma perchè formicon vecchio è di sorbo,

Che non isbuca all' accetta o al martello,

Tu potresti aspettar, Marsilio, il corbo,

Chè sai ch' egli è molto malvagio uccello.

Here the corbo whom Marsilio is to expect is Orlando. As is shown by the preceding proverb of the ant, the meaning is the opposite of that of the expression "aspettare il corbo" - to wait for someone who does not come.

328: v. Corete, p.38.

XXVI, 73: Finadusto is called "quel corbacchion nero".

XXVII,54: Lucifero aveva aperto tante bocche,

Che pareva quel giorno i corbacchini

All' imbeccata, e trangugiava a ciocche

L'anime che piovean de' Saracini.

XXVIII, 14: The fragments of Gano's body are thrown "A' lupi, a' cani, a' corvi, alle cornacchie".

130: Pulci, speaking of the end of his labors, says he shall steer his bark no farther, nor, like Noah, "aspettar che ritorni a me il corbo".

144: v. cigno, p.67.

CORNACCHIA.

XIV,54: v.p.18.

XXIV,95: v. cane, p.59.

XXVII, 85: E' si vedea cader tante cervella,

Che le cornacchie faran tafferugia.v. Hoare, tafferuglio.XXVIII, 14: v. corbo, p.69.

CUCCIO.

XVI,58: M'ha rimandato in drieto come un cuccio.cf. Ciriffo Calvaneo, V,45, "rimesso come un cuccio".

CUCCO.

XIX,141: Tu se' il cucco mio.XXIV,103: Terigi è de' Cristiani il cucco.XXVII,58: Rinaldo era il cucco.

Cucco - the pet, best-loved, or possibly in the last citation,
simply the best (1).

DANO.

XXVI,124: XXVII,163: v. cavriuol, p.64.

DELFINO.

XIV,64: v. p. 13.

XVI,36: E non sarebbe Leandro d'Abido

Portato cosi misero e meschino,

Come tu sai, fra l'onde già, Cupido,

Appie della sua donna dal dalfino;

S'avesse Antea veduta.

In the Epistolae of Ovid Hero writes to Leander that she has dreamed
of seeing a dolphin die on the beach, which she takes as an omen
of his approaching fate.

1. v. Diz. della Crusca, cucco.

XX,37: E dalfin si vedieno,
 Ch' alcun talvolta la schien mostrava,
 E tutto il prato di pecore è pieno.

These are given as signs of an approaching storm (1).

40: Rinaldo, threatening to throw Scirocco into the sea, says:
 Tu dei saper notar com' un dalfino.

DRAGONE.

IV,7ff: Here occurs the story of the lion which, rescued from the dragon by the knights, acts as their guide. It will be treated more fully later under the heading Lione but some details regarding the dragon should be noted at this point. It is described as "coperto di stran cuoio verde e giallo". In Stanza 8 it is called "quel serpente maladetto, Che getta fiamme per bocca ta' dotte".

(9) Il drago avvolta gli aveva la coda,
 E presol colla bocca e cogli artigli,
 Per modo tal che di lui non si snoda.

Rinaldo's sword cannot penetrate its back because it is harder than fine steel (13). It is called "crudel vermo" (2).

32: A giant whom Rinaldo kills, falls on him and his steed as the elephant falls on the dragon which has killed it (3).

X, 141: v. Half. No.220.

XIV,81: v.p. 13.

XV,32: The fighting knights are compared to dragons and lions.

XVII,62: v.Half. No. 220.

91: A Pagan's armor is made of dragon's skin.

XIX,34: v. cinghiale, p. 67.

1. cf. Dante, Inf. XXII, 19-21

2. Dante, Inf. XXXIV, 108 refers to Satan as "vermo reo". cf. angue, p. 45.

3. v. p13.

38: Riprese meglio il drago per la coda

E una gran dragata diè a Morgante.

Sperante uses the dead dragon as a weapon: to describe the blow he deals Morgante, Pulci coins the comic word dragata.

XXI, 69: O, XLVIII, 25.

XXV, 211: v. Baiardo, p. 52.

213: A destra il fiume Bagrado ha trovato

Dove uccise il serpente Attilio o'l drago.

Onde e' si dice ancor tante novelle,

E come a Roma quel mandò la pelle.

Pliny, VIII, 37: "Nota est in Punicis bellis ad flumen Bagradam a Regulo [M. Regulus Atilius] imperatore ballistis tormentisque ut oppidum aliquod expugnata serpens CXX pedum longitudinis. pellis eius maxillaeque usque ad bellum Numantium duravere Romae in templo".

323: v. p. 38.

XXVI, 142: v. Half. No. 220.

XXVII, 95: Ibid.

DROMEDARIO.

II, 39: Morgante, boasting of the feats he would perform in Hell, says:

E Belzebù farò fuggir più via,

Ch' un dromedario non andre' in Soria.

XIV, 77: v. p. 16.

XXV, 91, 127: v. cammella, p. 57.

DURAFORTE.

XXVIII, 64: The song about Carlo Magno which Pulci attributes to "un certo citarista Lattanzio" (Stanza 53) tells of this steed (1).

1. v. note in Sermolli ed.

Apparently he belonged to Uggieri il Danese.

ERMELLINO.

II,25: v. Half. No. 234.

XIV, 80: v. p. 12.

XXIV, 39: Orlando, on hearing Gano's lying account of certain affairs, exclaims: "O Gan, questo ermellin sarà poi nero".

FAGIANO.

III, 24: v. cappone, p.60.

XIV, 48: v. p. 16.

XVIII, 123: v. cappone, p.60.

FALCONE.

IV,55: Rinaldo, joking with Ulivieri about his love-affair with Forisena, says:

Il falcon ha cavato il cappello,

Non so se starna ha veduto o acceggia.

Dante, Par. XIX,34: "Il falcone ha levato il cappello" (1).

VIII,82: v. Half. No. 256.

IX, 47: Ibid.

X, 27: v. gatto, p.75.

109: falcon peregrino,

XI, 70: v. Half. No. 256.

XIV,48: v. p.26.

XV,104: v. cinghiale, p.67.

XVI,64: v. Half. No. 256.

XXII,133:Pareva questo giorno lui il falcone

E peregrino, e non pareva colombo.

XXIII, 22: v. cavallo, p.63.

1. v. Morgante, Camerini ed., note to IV, 55.

XXV,90: Among Marsilio's gifts to Carlo.

XXVIII,137: v. oca, p. 97.

FARFALLA.

IV,2: Era nel tempo ch' ognun s'innamora

E ch'a scherzar comincian le farfalle.

VI,38: v. Half. No. 287.

X,59: Rinaldo asks Erminione tauntingly:

Cavalier villano,

Che di' tu, re di farfalle o di pecchie?

XXV,332: v. p. 39.

XXVII, 158: v. colomba, p. 68.

FORMICA.

II,55: The fable of the ant and the horse's skull, which occupies this and the following stanza, Pulci took directly from O, IV, 15-19, cutting down its length from four stanzas to two but maintaining its essential details intact. This fable is told also in a sonetto caudato (1); as the sonnet is of the same period as the Orlando, it is not possible to say whether one version is derived from the other, or both from another source, now unknown. The fable does not occur elsewhere.

XVI, 54: formica di sorbo: this same expression is used in XXV,64: "formicon vecchio è di sorbo" - one who does not come out for everybody's knocking. v. corbo, p.69.

GALLO.

IX,19: The fable of the cock and the fox, taken from O,XIV,12-14 (2).

1. v. McKenzie: Note sulle antiche favole italiane, p.59 ff.

2. This familiar fable occurs in the Caxton Aesop, Baldo, Marie de France and other collections.

XVIII, 148: Margutte's boots have spurs "come hanno i galli".

149: Morgante asks him: "Saresti tu di schiatta di galletto"?

XIX,2: Non senton cantar galli, o abbaiar cani.

The two giants, in a desert country, miss the domestic sounds.

46: Questo galletto gli saltavi addosso,

Che par che sia sopra una bica un pollo.

Margutte springs upon Beltramo after having thrown him to the ground.

GATTO.

I,67: v. cane, p. 58.

III,41: Dicea fra se sorridendo Brunoro:

A Ercol s'agguagliò quel ciuffo 'l mosto,

O cavalier di gatta, o qualch' araldo:

E ogni cosa intendeva Rinaldo.

Cavalier di gatta appears to be a term of contempt.

IV,31:Efe Baiardo saltar com' un gatto.

X,27: E far pel campo variati strumenti

Per Montalban gatti, grilli e falconi.

The gatti and grilli were shelters for besiegers, the falconi battering-rams (Hoare).

51: v. Half. No. 244.

XIV, 79: v. p. 18.

XVIII, 122: Non domandar qual ch'io so far d'un dado,

O fiamma, o traversin, testa o gattuccia.

Margutte boasts of his skill at dice. The Tramater and Tommaseo-Bellini dictionaries give the word as an obsolete gambling term whose meaning is lost.

XIX,127: Margutte, in the kitchen, "parea di casa più ch'el gatto".

XXI,123: v. Half.No.244.

XXII, 91: Ma per tornar si spesso al lardo il gatto,

La penitenza sua non ha fuggita.

This proverb occurs also in O, XIX,38 - not the corresponding passage.

100: Un occhio alla padella, uno alla gatta.

XXV,249: v. Baiardo, p.52.

XXVI,95: Gano è un malvagio gatto.

XXVII, 26,33: v. Half. No. 244.

XXVIII, 12: E chi gittava la gatta e chi il pollo.

Gano, drawn through the streets of Paris on a car, is the target for dead animals thrown by the enraged populace.

GATTOMAMMONE.

XIV, 90: v. p. 11.

XIX, 42: v. Half. No.230 (1).

GHIANDAIA.

XIV, 52: v. p. 19.

XXIV,168: v. Half. No.260.

GHIRO.

XIII,62: v. Half. No.235.

XIV, 79: v. p. 19.

GIRAFFA.

XXI,142: v. Half. No. 229.

XXV, 90: Among the gifts of Marsilio.

324: v. p. 39.

GIRFALCO.

XXV,90: Gerfalcons are among Marsilio's gifts.

1. Hoare gives the etymology of mammone as from Turkish maimum.

GOZZIVAIO.

XVI,99: E detto questo Baiardo scostava,
 Poi cogli sproni in su' fianchi ferille,
 In modo che tre lanci egli spiccava,
 Che gozzivaio non pareva nè grillo.

The Sermolli edition reads the last line "Che gozzivaio non pareva ma grillo" and defines gozzivaio (p.348) as "specie d'animale cosi detto dall' avere il color della pelle vaio e nereggiante". Hoare gives " some species of cricket". Volpi notes in his edition: "Chi intende per gozzivaio un uccello, chi un insetto". This edition, in common with at least two others (1), renders the last line "Che gozzivaio non pareva nè grillo", which seems to make better sense, if, as is probable, gozzivaio means some sort of insect. Halfmann (No.289) says "Die Grille ist das Bild eines nicht hoch springenden Thieres", apparently reading from an edition which has nè in the last line, and citing XXV,247 "Ma cosi alto non saltano i grilli" as another instance. It seems more natural to associate two insects here and to compare their small leaps with the long jump which Baiardo makes.

GRANCHIO.

V,55: Ulivieri says of a wild man "Egli è nato di granchi", a variation of the popular saying "più lunatico dei granchi (2)".

XIX,7: XX,50: v. balena, p. 53.

XXIII, 30: v. Half. No. 284.

XXVI,71 Ibid.

141: E Turpin poi non veniva segnando

Col granchio in man, ma colla spada segna.

-
1. Venezia, 1784 and Milano, 1806.
 2. v. Diz. della Crusca, granchio, XI.

Volpi interprets granchio as cramp, alluding to the position of the Bishop's hand in giving the Apostolic blessing (1).

GRIFONE.

XI,25: Proper name, Grifon d'Altafoggia.

XIV,61: v. p.16.

XXI, 109: Here occurs the story of the combat between the griffin and the serpent, taken from O,L. 9-19. The latter has wound its tail about the griffin's neck and is slowly choking it to death. Orlando takes pity on the victim, kills the snake and releases the griffin which flies away. Four lions attack Orlando; he kills one and is desperately engaged with the others (111): the griffin returns and aids him by blinding one of them (112): Orlando kills another and the griffin accounts for the last one (113): they allow the blind lion to escape (116). Pulci draws a moral of gratitude from this episode (114), ending with a reference to Aesop (2):

E noti ognun la favola d'Isopo

Che il lion ebbe bisogno d'un topo (3).

GRILLO.

X,27: v. gatto, p.75.

XVI, 99: Ma cosi alto non saltano i grilli.

Ma might well be changed to mai, which would improve the sense of the line.

XXII, 101: Rispose Gan: Tu hai 'l capo pien di grilli (4).

XXV, 247: v. Baiardo, p. 52.

1. Ed. Morgante, Vol.III, p. 338, note.

2. v. Hübscher, p. LXXXVI, Par. 115

3. v. Baist, Der Dankbare Löwe, p. 317. v. also p.86, note 3.

4. Diz. della Crusca, grillo, IX.

GRUE.

XIV, 50: v. p. 19.

XXIV, 44: Al peccator suol ben parer l'un due

E ch'ogni mosca sia per l'aria un grue.

Similar expressions use cavallo and leofante instead of grue.

"Far d'una mosca un cavallo" (1).

XXV, 225: v. Baiardo, p. 52.

GURRO.

XXV, 226: Vedestu mai, lettor, di salto in salto

Il pesce in mar, per ischifare il gurro?

Così questo caval.

Halfmann(No.78) takes the pesce here to be the flying-fish, though the leaping from the water when pursued is characteristic of other fish as well. The Italian-French dictionary of Veneroni gives the word gurro and defines simply as "sorte de poisson": none of the other dictionaries have it.

ISTRICE.

III, 6: I Saracin di lui fanno un berzaglio,

Di dardi e lance, ma gettan discosto

Tanto, che quando dov'è il conte venne,

Un istrice coperto par di penne.

XIV, 79: v. p. 19.

LAMPREDA.

XIV, 67: v. p. 16.

XVIII, 127: E ti fare' paura una lampreda

In quanti modi si fanno i guazzetti.

Volpi interprets this: "Ti farei paura, se ti dicessi in quanti

1. v. Tommaseo-Bellini, Diz. mosca, 1:13.

modi si può cucinare una lampreda in guazzetto, cioè in umido", which seems to fit in well with the whole passage in which Margutte is describing the delights of the table.

XXVII,99: Terigi era rimaso per un piede

In terra avvilupato in certa stretta,
E il suo signore Orlando non lo vede,
Si che nel sangue si storce e gambetta,
Che pareva un tochetto di lamprede.

The squire Terigi, twisting about to extricate himself from the mire of the battle field, is compared to a bundle of eels.

XXVIII,42: Sempre i giusti son primi i lacerati:

Io non vo' ragionar più della fede;
Ch'io me ne vo poi in bocca a questi frati,
Dove vanno anche spesso le lamprede.

Pulci had apparently been censured by the monks for some of his utterances and did not wish to give them occasion for another attack, though he could not resist the fling at their fondness for delicacies (1).

LASCA

IX,74: v. volpe, p.114.

XIV, 68: v. p.16.

XXII,86: v. lontra, p.89.

XXIII,47: Poscia per pesci lasche prese all'esca.

The knights are entertained by a hermit who gives them lasche for their meal.

1. v. Volpi's note on this stanza, vol.III,p.456. There is a suggestion in the last line cited here of Dante's reference to Pope Martin IV and his fondness for eels. cf. Purg. XXIV, 20-24.

48: Lasciàngli come il bruco in sulle frasche

Rinaldo e Fugliatto insino al giorno,

Che a questo modo smaltiran le lasche.

Stanza 47 is made up of words similar in sound, two pairs to the line: - Poscia - pesci, lasche - l'esca (1).

LATTONZO.

XI,24: v. capra, p. 61.

LEOFANTE.

IV,32: E poco meno e' non fe com'e' suole

Il drago, quando uccide il leofante.

Rinaldo narrowly escapes being crushed by the falling giant as the dragon is crushed by the elephant. v. p.13.

XIV, 73: v. p.12.

81: v. p.13.

XVI,63: E l'elefante si poneva a bocca.

Orlando sounds his ivory horn.

XVII, 108: Disse Dombruno: E' non va pel deserto

Di Barberia si possente liono

Nè leofante, o per Libia serpenti,

Che non traessi a lor come a me i denti.

Orlando had knocked out three of Dombruno's teeth (102).

XVIII,161: Morgante andò a trovare un pagliaio,

Ed appoggiossi come il leofante.

Morgante, like the elephant, sleeps standing. cf. XIX,74 below.

XIX,74: Io veggio quivi appoggiato, Morgante,

A un albero un certo compagnone,

Che par che dorma, e non muove le piante;

1. v. Sermolli ed. p. 208, note.

Di questo non faresti tu un boccone.

Morgante guarda, egli era un liofante,

Che si dormiva a sua consolazione;

Ch' era già sera, e appoggiato stava

Come si dice, e col grifo russava.

Morgante cuts the tree and the elephant falls to the ground (75):
he kills it (76) and he and Margutte prepare a fire to roast it.
While Margutte is gone after water, Morgante eats the entire animal
(82).

v. dragone, p. 13.

XX,80: The soldiers of the Amostante all have armor made of osso
d'elefante and he, like Rinaldo, bears a lion on his shield. O.

XLV,15.

XXV,89: "Un dente d'elefante smisurato" is one of Marsilio's gifts.

312: v. Rinoceronte, p. 44.

316: v. Eale, p. 38.

LEOPARDO.

V,28: v. Half. No. 221.

VI,32: Ibid.

X,50: Ibid.

XI,98: Ibid.

XIV,75: v.p. 14.

XXV,52: v. cavallo, p. 63.

90: Among Marsilio's gifts are alepardi (1).

224: v. Baiardo, p. 52.

XXVII,175: Pulci, speaking of his method of procedure in composing
his poem, says:

1. Tramater, Diz. gives this form for leopardo.

Io me n'andrò con un mio carro a vela,
 E giugnerò le lepre e' leopardi,
 Chè in picciol tempo la fama si cela
 Degli scrittor, quando e' son pur bugiardi.

There is a popular expression "To take the hare in the cart" meaning "to proceed cautiously" (v.Hoare - carro): the leopard is added here, probably as a rhyme-word. Pulci often supplements well-known expressions in this way; cf. asino, XVIII, 129, p.49.

LEPRE.

II,24: v. cappone, p.60.

XI,72: v. cane, p.58.

116: v. veltro, p.113.

XIV,77: v.p.19.

XXI,146: v. Half. No. 239.

XXII,101: Deh fa che questa lepre balzi fuori.

Astolfo urges Malagigi to use his art to make Gano disclose himself.

155: Gano is besieged:

E stanno tutti co' cani alle poste,

Ognun vuol questa lepre.

XXVII,95: E poi trovò nella zuffa Fidasso

Che faceva il leprone e'l piccinaco

Tra gente e gente,

that is, he made himself as inconspicuous as possible and dodged about like a young hare.

175: v. leopardo, p.82.

LEVRIERE.

V,48: v. Half. No.243.

VIII,73: Ibid.

XXI,36: Ibid.

XXII,155: E non si curan pertica o levriere.

Gano's pursuers need neither pole to drive him out of his retreat nor greyhound to catch him. Levrier is synonymous with veltro.

LIOCORNO.

XIV,75: v. p. 14.

XVIII,188: v. cammella, p. 57.

XIX,63: Margutte, reproaching Morgante for having drunk more than his share of the wine, recalls that he got only the torso of the unicorn.

LIONE.

IV,7: Rinaldo, Ulivieri and Dodone, in search of Orlando, come upon a lion fighting with a dragon in the forest. Rinaldo takes pity on the lion (10), attacks the dragon and kills it (15). The lion shows its gratitude by licking Rinaldo's horse (16). Rinaldo prays the Virgin to make the lion his guide and the lion, as if it understood, goes forward and leads him to Dodone and Ulivieri, whose terrified horses had run away with them. They are afraid of the lion at first but Rinaldo reassures them. The lion continues to show them the road (26,28). Arrived at the kingdom of Corbante, the Saracens marvel at the Lion (49). Rinaldo announces himself as the "Warrior of the Lion" (50). Going out to slay the beast which demands the life of Forisena, the king's daughter, the lion accompanies him (59). The lion leads the way to the serpent (62). During the terrible battle which follows it takes no active part:

(69) Ma quel lion, ch' egli avevan menato,
 Si stette sempre di mezzo a vedere,
 Perchè se fusse da alcun domandato
 Di questo fatto, il voleva sapere.

Corbante calls the attention of Caradoro's messenger to the lion

(V,14) from which Rinaldo has taken his title. When they depart the lion still leads them (36). It, together with the horses, becomes aware of the wild man before the knights see him (37). Rinaldo says the lion has not been a good guide to bring them to the wild man's den (56): they still confide in its guidance, however (66). When they enter the city of Corbante, the populace flee before the lion (VI,6). Orlando, hearing that the knights have come, thinks first that they must be Rinaldo and his friends, but is puzzled by the lion accompanying them (25). He fails to recognize Rinaldo when they meet in arms, and reproaches him for keeping a wild beast with him (34). Rinaldo replies that the animal is harmless (35). He binds it in order that it may not aid him in the combat (40), telling Orlando he can now say no more against it (41). In the midst of the battle which follows, the lion breaks its rope (45) and comes to Rinaldo: Orlando accuses him of treachery and he in reply, asks for time to take the animal away; Orlando replies scornfully that Morgante's bell-clapper would soon dispose of it (47); they agree, however, to a truce until the next day (48). On the way back to his tent Orlando curses the lion and bewails the fact that he has Rondello instead of Vegliantino, his own horse (49). He still wonders about the lion (VII,5). While the knights are returning to France the lion deserts them (IX,14). Rinaldo thinks this a miracle of God for some good end (15) but Orlando says:

(16) Lascialo andar colla buona ventura,

Chè 'l suo partir più che 'l venir m'è caro.

Chè molte volte m'ha fatto paura.

The story of the grateful lion acting as guide to the knights, is

told in O,VII,8ff. Pulci has varied some details but in general the tale is practically the same in both poems. In the Orlando the lion and dragon are not fighting when discovered: Ulivieri and Dodone are carried off by their terrified horses sooner than in the Morgante: when they return, they find Orlando, lying wounded on the ground. He recovers and the lion leads them. From this point on the correspondence is fairly close to the end. The "grateful lion" story is a commonplace of the romances of chivalry: Chrétien de Troyes employs it in Le Chevalier au Lion (1): in the Reali di Francia, Lib.II, Cap.XLVIII, a lion acts as guide to Drusolina (2). Numerous other versions of the tale also exist. Its original was perhaps, at least as far as the element of gratitude is concerned, the Androcles story related by Aulus Gellius and re-told in the literature of the whole world since (3).

V,48: lioncin. v. Half. No. 217.

IX,5: Carlo mugghiando per la mastra sala

Com' un lion famelico arrabbiato

Ne va.

X,89: v. Half.No.217.

112-115: A lion brings a letter from Malagigi to Orlando and disappears after having delivered it. O,XVIII,23-24.

XI,98: Non è lion si presto o liopardo.

104: lion famelico, cf. IX,5 above.

1. v. Sermolli ed.note, p.81; Förster, Yvain.

2. Ed.Vandelli, II, Pt.2, p.200.

3. v. Baist, Der Dankbare Löwe; McKenzie, Unpublished Manuscripts of Italian Bestiaries, Johnston, O.M., The Episode of Yvain, the Lion and the Serpent in Chrétien de Troyes; Pillet, A., Ein Ungedrucktes Gedicht des Troubadours Guillem Magret und die Sage von Golfier de las Tors; G-McK. pp.82,96; Thomas, Encore Goufier de Lastours, Romania XL,446; McKenzie, Italian Fables in Verse p. 277.

XIV,74: v. dippo, p.26.

XV, 32: v. dragone, p.71.

104: v. cinghial, p.67.

XVI, 44: Rinaldo, in love with Antea, tries to turn aside Orlando's efforts to get him to leave the court by recounting a dream in which he was assailed by a lion and from which Orlando awakened him just in time to save his life. O, XXXI, 36.

107: The same dream recurs to Rinaldo.

XVII,108: v. leofante, p.81.

XVIII,63: v. Half. No.217.

XIX,6: Morgante kills a lion which is guarding a lady in chains.

40: Morgante and Sperante embrace, in fighting, "Com' i lion s'abbraccian co' serpenti".

121: The lady tells of her lion-guard.

155: Pulci, speaking of Margutte, says:

E furon le sue opre e le sue colpe

Non creder leonine, ma di volpe (1).

XX,26: Rinaldo's arms - a lion in a black field. O,XLIII,40.

62: Rinaldo displays his standard.

80: Leopante also has a lion on his shield.

XXI,25: Creonta's castle has a lion at every door. O,XLVII,11.

29-30: Rinaldo kills one of them.

31: Aldinghierì also kills one.

32: The third lion comes and kneels before Orlando.

33: It rises and leads the knights.

111: v. grifone, p.78.

XXII,57: Diliante tells Orlando that a white lion, which he had

1. Imitation of Dante, Inf. XXVII,75 "L'opre mie Non furon leonine, ma di volpe."

reared, has left him and now creates havoc among his people. Rinaldo vows to kill it (59). He goes to the thicket where it lies concealed (60): it attacks Baiardo first, then seizes Rinaldo (61): he finally overcomes it, after a long struggle (63). O, LIII, 21.

112: Carlo dreams that a lion enters Paris and causes great damage. O, LIV, 30.

121: Sempre chi piglia i lioni in assenza,
Vedrai che teme d'un topo in presenza.

XXIII, 16: v. cavallo, p. 62.

52: Stanzas 49-54 constitute a sort of apocalypse, predicting the defeat of Roncisvalle, with its accompanying disturbances of Nature. Stanza 52 begins:

Veggio i lioni uscir delle spelonche,
E tigri, e l'altre fiere aspre arrabbiate.

XXV, 89: Among Marsilio's gifts are:

Due selvaggi lion fuor di misura,
Che a ognun fanno a vedergli paura,

299: E la reina la notte ha sognato,
Che un gran lion la sua casa conturba:
E non sapea che'l lion era presso,
Chioè che quel di Rinaldo era desso.

Another of the numerous instances in which a dream of a lion foretells disaster.

313: v. Leucrocuta, p. 41.

319: v. Liontofono, p. 42.

XXVI, 4: v. cerviere, p. 65.

35: We should trust in Christ, who saved Daniel from the lions.

124: v. cavriuol, p. 64.

XXVII,71: The uneasiness of Marsilio at not receiving news of Zambuger is compared to that of a lion in a cage.

LONTRA.

XIV,79: v.p.12.

XXII,86: Diliante rimase stupefatto,

E fece sopra ciò più d'un concetto,

Come più netto riuscissi il tratto,

Che rimanessi alla lasca la lontra,

Chè ciò, che Gan gli ha detto, si riscontra.

A comparison of this passage with XIV, 79 brings out the fact that the idea expressed is that of patience: the otter occupies itself with fishing and the cat patiently watches the mouse-hole "Tanto che netto riuscissi il tratto", the same expression used here to describe the otter watching for roach. Diliante applies it to the treacherous story which Gano has been telling him.

LUCCIOLA.

III,6: Morgante, laying about him with the bell-clapper, "fa veder più luciole ch' agosto": that is, he makes the Saracens "see stars" (or it may refer to the sparks which fly off from the blows on their armor).

XXIII, 34: Rinaldo non istette a pigliar luciole: i.e. lost no time.

XXIV,94: The wild man "Si vede or sì or no come la luciole".

LUMAGA.

XVIII,141: Dovunque io vo, lasciarvi il segno soglio,

Come fa la lumaga, e nol nascondo.

IUPO.

II,72: v. Half. No.64. O,IV,33.

III,48: Rinaldo eats like a hungry wolf. O,VI,3.

VII,46: v. capra, p.60. O,XV,18.

IX,73: v. volpe, p.113.

XI,99: v. Half. No.225.

106: Ibid.

XIII,52: v. cane, p.59.

XIV, 76: v. p.12.

XXII,30: Che il lupo voglia andar per pellegrino.

Astolfo is lamenting the fact that Ulivieri and Orlando still have faith in Ganelon (1). The idea of hypocritical repentance, pilgrimage, taking of Orders and other religious acts has been associated chiefly with two animals, the fox and the wolf. Both are used as types of craft and the cloaking of their sins under the mantle of religion serves to heighten the desired effect. Isengrin, the wolf, turns monk (2). Reynard, the fox, goes on a pilgrimage, or at least begins one (3). It is interesting to note that in the Italian poem Rainardo e Lesengrino (4) the wolf goes, disguised as a pilgrim, to divide the grain for the fox and the goat (5): it is possible that Pulci was familiar with some version of this poem, but in any case, the idea had become familiar in tradition.

100: Questo è pur lupo della nostra torma.

Again referring to Gano, Orlando brands him as a traitor.

XXIV,20: Il lupo vuol far pace coll' agnello.

1. Here the lupo.

2. v. Willems, Étude sur l'Ysengrinus: Foulet, Le Roman de Renard, Ch.XIII, Isengrin Moine.

3. V. Sudre, Les Sources du Roman de Renart, Ch.III, Renart et le Loup.

4. v. Sudre, op.cit.p. 90.

5. cf. Roman de Renart, ed. Martin, II,376, lines 699-700: "Or sen va Lesengrino, Come fose un pelegrino". For bibliography of the poem v. Todt, Die Franco-Italienische Renartbranchen.

166: O Carlo, a questa volta, o Carlo, io temo
 Che al rimedio del mal tarde venisti
 Perchè tu ovem lupo commisisti.

There is an important variation in the text at this point: the Venezia, 1784 and Milano, 1806 editions, and Volpi, following them, have:

O Carlo, a questa volta, o Carlo, io temo
 Che Amice, non sia detto, ad quid venisti?
 Ricordati, ovem lupo commisisti;

making, as Volpi notes, the first citation the words of Christ to Judas, Matt. XXVI, 50. The second quotation, as is noted also by Volpi, is from the Eunuchus of Terence; V, 1:16.

XXV, 271: The being at the enchanted fountain is described.

Ed aresti giurato
 Che fusse un santo e devoto eremito,
 Con un baston, con un viso intagliato,
 La barba, i paternostri, col mantello
 Di frate Lupo, ma pareva d'agnello.

The wolf as monk or pilgrim has already been noted.

278: Ti metterà la coda in qualche cerro.

A reference to the fable incidents of animals getting various parts of their anatomy caught in traps. The wolf which gets its tail frozen in the ice while fishing at the suggestion of the fox is not mentioned here (1).

299: A wolf comes into the city of Queen Blanda, which is taken as a bad omen:

Chè non senza cagion lupo s'inurba.

312: v. Crocata, p. 38.

 1. v. McKenzie, An Italian Fable.

319: v. Licaon, p.41.

XXVII,70: v. cavallo, p.63.

XXVIII,14: v. corbo, p.69.

73: "Lupo, Il duca di Guascogna". The events told in this stanza took place in 769, when Hunald, Duke of Aquitaine, was pursued into Gascony by Charlemagne and was surrendered to the emperor by Loup, Duke of Gascony (1).

LUSIGNUOL.

I,3: Era nel tempo, quando Filomena

Colla sorella si lamenta e plora:

that is, in the springtime, when the nightingales sing. The reference is to the well-known classic myth of the turning of Philomela into a nightingale (2). It is referred to again in XIX,10; "Pen-santo come e' fu già Filomena.

XIV,58: v.p. 19.

XIX,10: The lady who is found by Morgante and Margutte in the forest, tells how she wandered away from her father's castle (3) on the Nile while listening to a nightingale and was captured by the giants. Later they find the place and she is reunited with her father (112).

131: Poi rimbeccava un tratto il lusignuolo.

This line occurs in the midst of an account of Margutte's nightly performances - how he kept food and drink always at his bedside, diverted himself otherwise for a time and then returned to his eating again.

1. v. La Grande Encyclopédie, Gascogne, pt.4.

2. v. Ovid, Met. VI, 601ff.; Dante, Purg. XVII,19-21.

3. The father's name is Filomeno.

MARSIA.

XXVII,175: Pulci compares certain presumptuous writers to the satyr Marsyas, who was flayed alive for having been defeated in a musical contest with Apollo (1).

MASTINO.

III,46: v. Bairardo, p.51.

XXI,38: Orlando says to a Saracen, who has seized Ulivieri:

Tu non credevi forse,

Che fusse presso il guardian nè il mastino.

The word mastino is used sometimes alone, as here, and sometimes with cane or can.

MATTAPELLONE.

XI,38: The name of Ganelon's steed is taken from the Orlando (2).

It is mentioned again in XX,13 and XXII,191.

MERLA.

XIV,58: v.p. 17.

XXII,11: v. sparviere, p.107.

MICCIO.

II,41: Two messengers are clubbing each other as though they were donkeys.

XXI,92: Donkeys and clubs are again associated.

MIGNATTA.

XXIV,143: E cosi fecion queste bestie matte

I tafani ingrassare e le mignatte.

XXV,4: Gano, in embracing Ulivieri, attaches himself to him like a leech.

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1. v. Sermolli ed. note.
 2. It occurs in O, XX,32.

MINOSSE.

II,38: v. Cerbero, p. 65.

XX,79: The King of Morocco is compared in appearance to Minos.

XXIV,113: Pulci says that he has seen enchanted things and has told of them and that therefore he must answer for it to Minos (1).

XXVI,90: The joy of the rulers of Hell at the arrival of so many Pagans on the day of Roncisvalle is pictured.

MONTONE.

XXIV,20: E statico il monton sia dato e' cani.

E tu sarai quel desso e' tuoi Pagani.

The Venezia, 1784 and Milano, 1806 editions have e i cani: Volpi gives a' cani. Gano is writing to Marsilio and in the first lines of the stanza he tells him he is like one who, in playing chess, is never satisfied with his good move but seeks another, or like the wolf who wishes to make peace with the lamb. Volpi's reading "the ram given as hostage to the dogs" means a hostage so much more powerful than those to whom he is given as to be able to escape easily. The other indicates Marsilio and the Pagans as the ram and the dogs given as hostages.

MOSCA.

III,5: A chi cacciave di capo la mosca: i.e. gave him a tremendous blow on the head (2).

XI, 12: Dice Rinaldo: Ignun non mi s'accosti,

Chè gli parrà che le mosche gli arrosti.

XIII,52: Nè anco i calci suoi paion di mösche: said of the wild horse.

XIV,51: v. nibbio, p.20.

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1. cf. Inferno, V. Minos is stationed at the entrance of the second circle and judges those who pass him.
 2. cf. McKenzie, Italian Fables in verse, p.27 (Fable of fly and bald Man)

XVII,123: Qui non si posan le mosche d'intorno.

Pulci puts this comic line in the middle of a stanza describing the battle between Orlando and Salicorno.

XXII,118: v. asino, p. 49.

XXIII,38: Rinaldo swings his sword in a circle a mosca cieca - blindly, without any definite aim.

XXIV,44: v. grue, p.79.

59: Ch'e' leverà la mosca di leggieri.

This appears to be an expression similar to the one using moscherino in XX,140 (q.v.below) and meaning "to get angry"; or it might be related to III,5.

97: mosca culaia; species of horsefly (Hoare).

XXV,69: Mort'io morta una mosca in Puglia.

The flies of Apulia are mentioned again in 332. v. farfalla, p.39.

XXVIII,142: Pulci, apologizing for some of the extravagances of Morgante, says:

Si ch'io ho fatto con altro battaglio

A mosca cieca, o talvolta a sonaglio.

MOSCHERINO.

XX,40: Gli montò in sul naso il moscherino: i.e. his wrath arose.

MOSCIONE.

XIX,63: Se fussin come te fatti i moscioni,

E' non bisognere' botte nè tino.

The moscione is a species of midge which appears in great numbers about the vats in wine-making time. Margutte exclaims to Morgante that if they all drank as he does there would be no need for casks or vats.

XIV,54: v. p. 20.

XXII,62: Il popol tutto a vederlo è ridotto,

E son di Saracin pien gli arbuscelli,

Tal che parevan mulacchie o stornelli.

NIBBIO.

XIV,51: v.p.20.

XXV,108: Chè se le cose si faranno a tempo,

Gli uomini son senza arme come nibbi.

Gano writes to Marsilio that by acting in time the Christian army can be captured come nibbi.

NICCHIO.

X,148: Che quel Verguto si faceva un nicchio; that is, he curled himself up like a shell. The nicchio is a mussel, but the name is also applied to other shells of various shapes (Hoare).

XIV,66: v.p.17.

XVI,100: Orlando, from the pain of a blow received, "si fece un nicchio".

OCA.

XI,9: Tu hai talvolta men cervel ch'un oca.

An idea which has come down to our own day.

XIV,50,55: v. p. 20.

XVIII,131: S'io ho tenuto dell' oche in pastura

Non domandar.

This is part of Margutte's description of himself. The popular expression "tener le oche in pastura" means to have nothing to do. cf. Driadeo, II,10.

XXI,59: v. Half. No.271.

68: v. bue, p. 56.

XXII,201: E son più di mille oche in su 'n un torso.

Sermolli: "Cioè e' sono in molti a perseguitare un solo, o pure sono infinite a vivere alle spalle d'un solo", with which Halfmann agrees (No.271).

XXV,331: v. Porfirio, p. 43.

XXVIII,137: Portin certi uccellacci un sasso in bocca,

Come quell' oche al monte Taureo,

Per non gracchiar, chè poi il falcon le tocca.

ORSO.

IV,27: Furioso più ch' orso. O,VII,25. v. Half. No.223.

V,39: The wild man has a head like a bear's (1).

43: He tears through branches and brambles like a bear worried by dogs.

VII,42: v. Half. No.223.

XIII,62: The knights, making sport of a Saracen who has climbed a tree, compare him to a young bear (orsacchino).

XIV,76: v.p. 12.

XVII,85: Che mai non furiò si tigre o orso.

XIX,23: The lady found by the giants in the forest, after asking the whereabouts of her home and friends in two stanzas, each line of which begins with the words Ove son, contrasts her present surroundings with her former life by asking:

Ove son l'aspre selve e' lupi adesso,

E gli orsi, e draghi, e tigri? Son qui presso.

29: Beltramo and his brother bring snakes and bear-cubs to frighten her.

33: v. cinghial, p. 67.

1. v. Garver, La Maschera del Selvaggio in Gior.Stor. LVIII,47.

XXI,44: The witch Creonta seizes Aldinghierì in an embrace like that of a young bear.

XXIII,18: v. cavallo, p. 63.

37: v. Half. No.223.

XXVII,34: The angry she-bear (orsacchia accanita) is used as an image to portray Orlando's revenge for the death of Sansonetto.

74: v. cane, p. 59.

163: v. cavriuol, p. 64.

ORTOLANO.

XIV,59: v.p. 17.

XXV,216: v. beccafico, p. 54.

217: E come un dice gli ortolan, di botto

Par che si lievi in tanta boria Prato.

The rest of the stanza is a play upon the word ortolano in the meaning of gardener and it may be that the reference above to Prato alludes to its fine gardens.

PANTERA.

XIV,81: v.p. 11.

XXV,90: Among Marsilio's gifts.

PARDO.

XXVI,4: v. cerviere, p. 65.

XXVII,29: v. Vegliantino, p. 112.

PAVONE.

II,24: v. cappone, p. 60.

XIV,55: v.p. 20.

XXV,218: E vi fu insino a' pagon colle penne.

One of the dishes of a banquet prepared for the knights.

PECCHIA.

VII, 32: Le pecchie soglion pel fuoco sbucare.

Morgante uses this proverb in expressing his desire to set fire to the Pagan camp.

X,59: v. farfalla, p.74.

XXII,134: Berlinghieri in the battle is compared to a stinging bee; "Guarda che questa pecchia non ti punga".

XXV,106: Chè chi vuol quelle gente pigliar tosto,
Come le pecchie gli pigli col mosto.

Gano counsels Marsilio to send rich provision of food as a trap for the Christians.

PECORA.

II,72: v. lupo, p. 89.

XI,105: v. Half. No.225.

XIII,66: The wild horse follows Rinaldo "come un pecorin". The same comparison is used again in 68.

XIV,77: v.p. 21.

XX,37: v. delfin, p. 71.

64: v. capra, p. 60.

XXI,38: A giant seizes Ulivieri and carries him as a wolf would carry a sheep.

XXII,30: Astolfo, after comparing Gano to the wolf disguised as a pilgrim, asks him if he would take a sheep if he found it.

198: Ed è venuto drieto a'lor consigli,

Come al pane insalato il pecorino.

XXIV,166: v. lupo, p. 91.

XXVI,78: E Turpin caccia le pecore al monte.

As Archbishop he is "shepherd of the flock"; here, however, he is driving the pagan "sheep" with the sword.

124: armenti (flocks). v. cavriuol, p. 64.

XXVII,236: v. Half. No.81.

PEGASO.

XXV,311: v.p.43.

XXVIII,3: Infino a qui l'aiuto di Parnaso

Non ho chiesto nè chieggo, Signor mio,

O le muse o le suore di Pegaso,

Come alcun dice, o Calliope o Clio.

PELLICAN.

XI,1: O santo Pellican, che col tuo sangue

Campasti noi dalla fera crudele.

The invocation is addressed to Christ, with an allusion to the idea of the pelican feeding its young with its own blood. cf. Dante, Par.XXV,112 (1).

XIV,51: v.p. 27.

XXVII,124: Christ is again addressed as "nostro pellicano".

213: Carlo would have restored Astolfo to life with his blood as the pelican does its young killed by the snake. cf. p. 27.

PESCE.

IX,73: v. volpe, p.113.

XIV,57: Certain birds live near water to fish.

65: v. p. 21.

66: v.p. 11.

67: v. p. 17.

68: Vedevasi la manna che giù casca

E'l pesce per pigliarla stare accorto

E come il pescator molto s'affanni

Con rete ed esca, e con mille altri inganni.

1. Holbrook, Dante and the Animal Kingdom, p.294.

Manna here probably refers to some substance thrown into the water as bait (1).

79: v. lontra, p.12.

XIX, 128: Così come Margutte di qui esce,

Sarà come cavar dell' acqua un pesce.

XX,40: Rinaldo threatens to throw a Pagan overboard to the fishes.

O, XLIV, 11.

49: Morgante, wading ashore, gets near enough to land so that the fish no longer trouble him: but he cannot escape his fate: the crab bites him (2).

50: It is mentioned that he had bared his feet when he killed "the great fish" (the whale).

XXII, 84: E pesciolini a Monaca lo sanno.

A very well-known fact is said to be known even by the fishes (3).

What Pulci means by Monaca (Monaco or Munich?) is not clear.

XXIII,42: Parranno loro i pesci più che starne.

The hungry knights have been riding all day without food. The hermit, at whose cell they stop, tells them he can give them only fish (43); he takes his net and goes after some (44) and brings in a great number (45) (4).

47: v. lasca, p.80.

XXV,226: v. gurro, p. 79.

252: Ricciardetto is afraid to cross the sea flying on the back of his horse with a demon within, "for fear of falling down into the fishes' mouths".

1. For another use of the word in other than its true sense v.I,27.

2. v. granchio, p. 77.

3. v. Volpi, note, who cites the Diz. della Crusca.

4. A suggestion of the "miraculous draught" of the Gospels.

307: Rinaldo tells of the fishes to be seen on the padiglione.

332: v. farfalla, p. 39.

XXVI, 48: v. coccodrillo, p. 68.

69: A shield is made of the bone "d'un certo pesce", probably the whale.

PICCHIO.

XIV, 53: v. p. 27.

XXI, 49: Non Oratas, quel che i pippion ci dette.

Whether this is another reference to the Novella referred to in XIV, 53 is in doubt. Volpi notes that the other persons named in the passage are demons, but confesses that he knows nothing about Oratas.

POLLO.

IV,15: Rinaldo cuts off the dragon's head as he would a chicken's.

XIV, 33: Chè come un pollo morto giù stramazza.

XIX, 46: v. gallo, p. 75.

XXVII,25: v. Astor, p. 50.

XXVIII, 12: v. gatto, p. 76.

PORCO.

I,62: A herd of swine comes to the fountain where Morgante goes for water: he kills two and carries them back, with his bucket of water, to the monastery, where the monks are astonished to see him carry such a great load. O, II, 21.

III,42: E lascia i porci poi pescar nel truogo.

43: The soup is brought in in a pail as one feeds pigs.

IV, 29: Porco is used as an adjective - "con sue parole porche".

XIV,76: v. p. 21.

XXVII,163: v. cavriuol, p. 64.

PULCIN.

X, 86: "Un pulcin fra'l capecchio Par che mi stimi Rinaldo".

v. Half. No. 272.

PUTTA.

XIX, 133 E quando egli era ubbriaco e ben cotto

E' cicalava per dodici putte.

Putta - gazza - magpie (Hoare).

XXIV, 92: Saltella in qua e in là come le putte.

RAMARRO.

XIV, 83: v. p. 17.

XXII, 9: Filiberta ha l'occhio del ramarro.

According to Sermolli "occhio... bello e attraente, e che guarda volentier l'uomo".

RANOCCHIO.

II, 21: v. Half. No. 276.

XII, 57: Orlando compares his size to that of a frog beside the giant Pagan - a suggestion of the frog which tried to swell itself to the size of the ox.

XVIII, 198: Margutte swears he will divide everything with Morgante:

S'a divider s'avessi solo un fico,

Una castagna, un topo, o un ranocchio.

XXII, 134: v. biscia, p. 16.

XXVIII, 10: The enraged populace wishes to "skin Gano like a frog".

RONDELLO. (Uggieri's steed).

I, 17: Orlando, mad with rage against Carlo and Gano, leaves the Court, taking from Ermellina the sword and steed of her husband,

Uggieri il Danese. Rondello bears him through the first stages of his journey in pagan lands, but drops out of the story after Orlando gets back his own horse Vegliantino.

26: Rondello barely escapes being hit by a rock thrown down the

mountain-side by one of the giants, and leaps under shelter. O,I,7.

II,76: E Rondel via come in sua nome passa.

That is, he appears to fly like a swallow (rondine).

RONDONE.

VIII,82: The knights' horses are compare to swifts.

XIV, 60: v. p.17.

XXII,133: v. Half. No. 264.

SATIR.

XIX,14: The lady lost in the forest says that the crime of the giant would have touched the heart of a satyr.

XXVIII,139: There occurs here another reference to Marsyas, who was flayed alive (1).

SCHIAMAZZO.

XXIV,97: v. civetta, p. 67.

SCIMIA.

XVI,89: Il paternostro della scimia: v. bertuccia, p.54.

XXIV, 93: Come scimia fa la schiavonesca.

Volpi notes that the schiavonesca is a dance.

SCORPIO.

XIV, 63: v. p.29.

66: v. p.21.

XXV, 137: The constellation Scorpio is referred to in connection with astrology.

SERPE.

XIV, 83: v.p.21.

XIX, 15: The lost lady is borne among wolves and snakes.

XXI, 76: The witch Creonta "si distende come serpe o biscia".

1. v. Marsia, p.93.

XXII,26: The serpe here is a retort for distilling potions (1).

XXIII,4: Fugliatto calls Rinaldo the snake of which he has been dreaming.

5: Rinaldo in reply tells him the story of the hedgehog which, having allowed the snake to come into its den, is forced to drive it out when it coils about its host. He says he is the hedgehog and Fugliatto the snake.

21: v. cavallo, p. 63.

XXIV,27: v. Half. No. 277.

127: Serpe di ceraldo. The word ceraldo has been associated with cerasta, but with no degree of certainty (2). Volpi, from the context, suggests ciarlatino, with the idea of conquered. The comparison is with Gano, who is playing the coward in the battle. XXV, 112: v. XXII, 26 above.

XXVII,213: v. pellican, p.100.

SERPENTE.

I, 40: Morgante dreams that Mahomet failed to answer his prayer when he was attacked by a serpent. O, I, 28.

43: He tells his dream to Orlando and says he desires to serve the true God, who delivered him from the serpent.

IV,8: The dragon is called serpente, as also in 65.

IX, 60: Meridiana's palfrey has a serpent's head. O,XV,4. This sort of animal is also described in Ciriffo Calvaneo, III,28, where it bears the name Serpentino.

XII,43: The padiglione of the Saracen is made of serpent's skin.

XIV, 81: v.p. 15.

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1. v. Tramater, Diz., serpe, No. 3:2.
 2. v. Hoare and Tommaso-Bellini.

XVII,39: The Old Man of the Mountain arms himself in serpent's skin.

108: v. leofante, p.81.

XIX, 40: v. lione, p.87.

XXI,109: v. grifone, p.78.

XXII, 189: The Arpalista dreams that a serpent pursues him. O,LVII, 40.

XXIII, 14: A serpent, driven out of a burning palace, attacks Fugliatto.

49: A seven-mouthed serpent appears as one of the omens preceding Roncisvalle.

XXV, 89: A horn and claw of a serpent (probably a dragon) are among Marsilio's gifts.

153: A reference to the temptation of Adam.

213: v. dragone, p.72.

311: v. Anfisibena, p.33.

314: v. Catoblepa, p.36.

320: v. Bora, p.35.

323: v. Chelidri, p.37.

325: v. Ibis, p.39.

XXVI, 4: v. cerviere, p.65.

48: v. cocodrillo, p.68.

XXVII, 73: Rinaldo is compared to an angry serpent.

126: v. XXV,153 above.

SMERLO.

VII, 51: v. Half. No. 265.

XIV, 49: smeriglio, v. p.21 (Hoare).

SORO.

XXII,124: Gherardo is to be deceived like a young hawk.

SPARVIER.

XIV,49: v. p.11.

XVIII,183: Margutte tells Morgante he will need no sparrow-hawk to seize things for him, since he is an adept at that.

XXII,11: v. Half. No. 257.

XXIV,98: Ibid.

XXVI,25: v. Half. No.71.

89: v. Half. No. 257.

SPINOSO.

XIV,79: v.p.11.

XXIII,5: v. serpe, p.105.

STARNA.

II,24: v. cappone, p.60.

IV,55: v. falcone, p.73.

XIV,51: v. p.22.

XV,50: Ch'io so che'denti tuoi non son da starne.

An expression somewhat similar to our "scarcer than hen's teeth".

XVIII,123: v. cappone, p.60.

XIX,28: v. cerastra, p.64.

XXIII,22: v. cavallo, p.63.

42: v. pesce, p.101.

XXVII,26: E' si chiudea come un uccel di ratto,

Benchè le starne gli danno nel guanto (1).

STORNOLETTA.

XIV,54: v. p.30.

XXII,62: v. mulacchia, p.20.

1. v. Volpi, note. There is a variation in texts here: Venezia, 1784 and Milano, 1806 omit un. Sermolli transposes un and come.

XXIV,40: Noi daremo un di tutti in una ragna,

Come stornegli in qualche luogo piatto.

This is a picture of what will happen if Gan is not disposed of:
it is a prophecy of Roncisvalle.

TAFANO.

XXIV,143: v. mignatta, p.93.

XXVI,142: v. Half. No. 290.

XXVII,70: v. cavallo, p.63.

TALPA.

XIV,84: v. p.22.

XXV,253: Si ritrovano al buio come talpe.

XXVIII,130: v. Half. No.237.

TARABUSO.

XXV,51: E Bianciardin, ch'era con Gan molto uso,

Provato avea, per iscalzargli il dente,

Tutti i suoi ferri, e poi del tarabuso

L'artiglio e non avea fatto niente.

Volpi cites a note of Pulci himself on this word: "uno uccello che si adopera gli artigli a' denti". Apparently it was the name of some dental tool, as Florio defines it: "A toothdrawers instrument to draw teeth". Bianciardino is trying to sound Gano's plans.

TARLO.

XXIV,157: La prima pace fa che sia nel core;

E se vi fussi restato alcun tarlo.

Ognun con carità lo sbuchi fore.

XXV,57: v. Half. No. 294.

TASSO.

V,53: v. Half. No. 224.

XIV,78: v. p.12.

XXIII,18: v. cavallo, p.63.

TERZUOLO.

XIV,48: v. p.22.

XVIII,92: v. Half. No. 254.

TESTUGGINE.

XIX,54: Margutte discovers an immense turtle, which appears as large as a mountain (56): they kill, roast and eat it (60).

XXVI,74: A Pagan carries a turtle-shell as a shield (scoglia di testudo).

TIGRE.

XVI,32: Antea's fair face would tame any tiger.

XVII,85: XIX,23: v. orso, p.97.

XIX,68: v. bavalischio, p.53.

XXIII,52: v. lione, p.88.

XXV,90: Among Marsilio's gifts.

XXVII,99: v. Vegliantino, p.112.

74: v. Half. No. 218.

TINCA.

X,17: v. Half. No. 282.

XIV,67: v. p.17.

TOPO.

VII,46: Orlando says that Morgante has done a foolish action in attacking the Saracen camp as one pursues mice with a broom and that he, himself, will be the mouse caught as in a trap.

XIV,79: v. gatto, p.18.

XVIII,157: v. Half. No. 238.

198: v. ranocchio, p.103.

XXI,114: v. grifone, p.78.

XXII,121: v. lione, p.88.

TORDO.

V,54: Rinaldo, after a combat, says:

Vedestù mai tordo

Ch'avessi com' ebb'io della ramata?

alluding to the blows he had received. The ramata was an implement used for striking birds in a night hunt (Hoare) (1).

XIV,58: v. p.17.

XVII,46: v. Half No. 262.

XIX,139: Margutte, stealing all the provisions he can carry, remarks:

E' non si truova cotti i tordi

Quand' io sarò per le selve tra cerri.

XXII,90: E s'alcun tordo da me s'è fuggito,

Quando e' son troppi, egli sforzon la ragna.

Diliente boasts that if one person has escaped it is only because there are so many to guard.

XXIV,86: Tu li vedrai impaniati come tordi.

98: Il gigantin nel boschetto di tuffa,

Come il tordo.

148: Come e' si fa quando e' casca giù il tordo (2).

XXV,8: Che questo tordo avea bianco il groppone,

Da rimanere alla pania o la ragna.

This is a reference of the same type as the preceding.

XXVI,63: E schiaccio l'elmo e'l capo come al tordo

E in questo modo lo guarì del sordo.

XXVII,107. v. Half. No. 262.

1. v. Volpi, note.

2. v. Volpi, note.

XXVIII,45: E giudicate alle man, non agli occhi

Come dice la favola del tordo.

Volpi, in a note, interprets "Guardate ai fatti e non alle apparenze" and gives the fable as follows: "Presi molti tordi vivi, un cacciatore li uccideva ad uno ad uno schiacciando loro il capo con le dita. Intanto per il gran freddo gli cominciarono a cader delle lacrime, e uno dei tordi non ancora uccisi disse: Piange per compassione di noi. Rispose un altro: Guardagli le mani". (Monosini, Floris. ital. linguae libri novem, p.411). This rather obscure fable appears in the English translation of Doni's Moral Filosofia by Lord North (1570) (1). Since the Moral Filosofia dates from less than a century after Pulci it is probable that the latter knew the fable in some Latin or Italian version. It is found also in the Caxton Aesop, which was translated in 1484 from the French version of Steinhöwel, Latin and German edition, 1480 (2).

TORO.

III,74: Dodon pareva più bravo ch'un toro.

IX,2: Era nel tempo che più scalda il Tauro.

The Orlando has, in the second stanza of many of its cantos, an indication of the season by a sign of the Zodiac. Pulci does not follow this design throughout; but a few of his cantos have such indications, of which the above is one.

61: Meridiana's serpent-headed palfrey roars like a bull.

68: Faburro's arms bear a crescent whose horns resemble those of a bull.

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1. v. Jacobs, The Earliest English Version of the Fables of Bidpai, p.84.
 2. v. Jacobs, The Fables of Aesop as first printed by William Caxton, I,249; II, 110; Steinhöwel's Aesop, ed. Osterley. Tübingen, 1873, p.179. There was an Italian version by F. del Tuppo in 1485.

XVI,31: Che non sarebbe ingannata Europia,
 Non si sarebbe trasformato in toro
 Giove, e mutata la sua forma propria.

This is one of the long series of mythical allusions made by Rinaldo in praise of Antea (1).

XXIII, 18: v. cavallo, p.63.

XXVII,20: E parve un toro bravo quando assilla.

232: E' non si vide mai più spade a Roma
 Addosso a qualche toro, quando in caccia
 Isciuto giù del plaustro quel toma,
 Quando si fa la festa di Testaccia.

A reference to a popular festival at Rome at which bull-fights were held (2).

VACCA.

XXII,36: v. Half. No. 83.

VEGLIANTINO (Orlando's steed).

III,46: The knights take with them, in their search for Orlando, his horse Vegliantino. Frequent mention of him is made throughout the poem but he does not play as important a part in the story as Baiardo.

XXI,129: Orlando gets into a dispute with an innkeeper who wishes to keep Vegliantino as a pledge for an unpaid bill. O, L, 31.

XXIV,132: v. Baiardo, p.52.

XXVII,15: Vegliantino refuses to go forward in order to avoid passing over the dead body of Sansonetto.

29: He, by his speed, which is compared to that of a tiger, a pard or a winged bird, renders escape impossible for Grandonio.

 1. cf. delfin, p.70.

2. v. Volpi, note.

32: He is forced to crouch because the force of his master's blow has fixed his sword in the earth. cf. Baiardo, p.51.

101: He drops dead as Orlando dismounts.

102: Orlando's lament, the first seven lines of which begin "O Vegliantín".

103: At his master's demand for pardon he opens his eyes and nods his head.

Dunque Pirramo e Tisbe al gelso fonte

A questa volta è Vegliantino e'l conte.

VELTRO.

XI,116: E come il veltro non istava saldo

Quando le lepre ha veduta scoperta.

XXVII, 62: E come il veltro alla grida si mosse.

VERRO

XVIII,16: Rinaldo si scagliava come un verro.

XXVII,87: v. Half. No. 65.

VIPRA.

IV,41: The beast which demands a victim every day is called a vipra. O,VII,39.

XIV,83: v.p. 31.

XIX,28: v. cerastra, p.64.

VOLPE.

IX,19: v. gallo, p.74.

73: E disse: Io ti vo dare una novella.

La volpe un tratto era molto assetata;

Entrò per bere in una secchia quella,

Tanto che giù nel pozzo se n'è andata;

Il lupo passa, e questa meschinella

Domanda, come sia così cascata:

Disse la volpe: Di ciò non t'incresca:

Chi vuol dei grossi nel fondo giù pesca.

74: Io piglio lasche di libbra, compare;

Se tu ci fussi, tu ci goderesti;

Io me ne vo' per un tratto saziare.

Rispose il lupo: To non chiamaresti

A queste cose il compagno, comare,

E forse che mai più non lo facesti.

Disse la volpe maliziosa e vecchia:

Or oltre vienne, e entrerai nella secchia.

75: Il lupo non istette a pensar pìue,

E tutto nella secchia si rassetta,

E vassene con essa tosto giue;

Truova la volpe, che ne vien su in fretta;

E dice il sempliciotto: Ove vai tue?

Non vogliam noi pescar? Comare, aspetta.

Disse la volpe: Il mondo è fatto a scale,

Vedi, compar, chi scende e chi su sale.

76: Il lupo drento al pozzo rimanea:

La volpe poi nel can dette di cozzo,

E disse, il suo nimico morto avea;

Onde e' rispose, bench'e' sia nel pozzo,

Che'l traditor però non gli piaceva:

E presela, e ciuffolla appunto al gozzo,

Uccisela, e puni la sua malizia;

E così ebbe luogo la giustizia.

This fable, as McKenzie has pointed out (1), seems to be medieval in origin and to have come from an oral source. It is found in a terza rima version in a fifteenth century manuscript of the Biblioteca Nazionale at Florence, which apparently is Pulci's source, as his version is practically the same in most of its details. Two slight differences follow: in the terza rima version the fox wishes to bathe (le uenne uizio volersi bangnare), which does not appear in Pulci, but thirst also induces it to descend into the well, and the reply in regard to the fishing is different: "e piglio molti pesci senza lai". The meeting of the fox and the dog afterwards and the killing of the former to avenge the treachery to the wolf is apparently peculiar to these two versions only of the fable (2).

XIV,78: v.p.12.

XIX,155: v. lione, p.87.

XXV,61: Noi saremo, veggo, in un sacco due volpe.

A proverb meaning to wrangle or quarrel incessantly. There is a reminder here of the way in which Morgante wraps up Dodone and Manfredonio in a tent and carries them off, vainly struggling with each other (3).

172: Guarda se questo fu tratto di volpe.

329: v. Atilon, p.34.

XXVII,168: v. cane, p.59.

XXVIII,9: v. Half. No. 233.

1. Italian Fables in Verse; p. 276. v. also McKnight, The Middle English Vox and Wolf.

2. v. McKenzie, op. cit. p. 277; McKnight, l.c.

3. VII, 17 ff.

IV

PULCI'S MINOR WORKS.

Of the minor works of Pulci, the Lettere, the Novella and the Giostra were not available for this study: the author hopes to supplement his work with an examination of them later. Among the others, the Sonetti have by far the greatest number of references to animals; many of these sonnets were addressed to Matteo Franco, a priest, and are extremely obscene, as are Matteo's in reply: for the most part names of creatures are used as epithets. The scurrility of the language used often renders the meaning obscure, and the allusions in general are commonplace and proverbial; but they show how the fondness for introducing animals into his writings permeates the whole of Pulci's work. The Confessione, the Beca, the Canzone, the Frottola and the Strambotti contain scattering references to creatures, which are likewise unimportant compared with the studied natural history element of the Morgante. A list of these animals is appended, however, in order to complete as fully as possible the allusions of Pulci to the animal kingdom.

*(1) ACCIUGA. Son.88 (addressed "a un suo avversario che lo chiama acciuga"). To call one an anchovy was equivalent to calling him a good-for-nothing.

ALLOCCO. Son.21: v. gufo, p.119.

Son.97 (addressed "a un geometre suo nimico"). "Viso d'alocco".

Son. 104.

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1. Animal names marked with an asterisk do not occur in the Morgante.

ANITRA. Son. 88: anitrocco.

*ARPIA. Canz. II: (line 97), cf. celeno, p.118.

ASINO. Son. 11: Per quel che ragghia l'asino di Maggio.

cf. p.49.

Son. 24: Tu fai si ben l'asin.

Son. 101: Che tu se' come l'asin fra gli artisti,

E canti per bi molle un dirupisti.

Conf. p.157: Reference to the birth of Christ. cf. p.49.

Beca, p. 15: Come fanno gli asini alle micce.

p. 19: Ti farò come fe jer l'asin mio.

ASPIDO, Canz,II. frigidi aspidi (line 49).

ASSIUOLO. Son. 87.

BABBUINO. Son. 75: v. bertuccia, below.

BAVALISCHIO. Son. 102

BECCAFICO. Son. 145: v. ortolano, p.120.

BERTUCCIA. Son. 75: Comprati una bertuccia o babbuino.

Son.144.

BOTTA, Son. 25. v. celeno, p. 118.

* BRACCO. Son.89: v. starna, p.121.

BUE. Son.24: Facendo el bo del orto.

Son. 86.

Conf. p. 151: v. asino, p. 49.(Birth of Christ).

BUFOL. Son. 2: buffol.

CALANDRA. Son. 89.

CANE. Son.4: can ribaldi.

Son. 85, 87, 90, 93.

Son.98: cane alano. cf. p. 58.

Son. 143.

Canz. p. 167: Perche il can che morder vuole

Rade volte abbaja e rigna.

Beca. p. 20: Almanco come al can mi desso un tozzo.

CAPPONE. Son. 111: v. starna, p. 121.

CARPIONE. Son. 25.

CAVALLO. Son. 12. Son. 24: cavalluccio. Frot. p. 178.

CAVRIUOL. Frot. p. 182: pel di cavrioli.

*CELENO. Son. 25: Celeno di botte, pien di vizj e di veleno.

CERBERO. Son. 96.

CERVIO. Str. 81: Ella è la cervia, e i' sono una chiocciola.

Frot. p. 181: corno di cervio arso.

CHIOCCIOLA. Str. 81: v. cervio above.

Frot. p. 180.

CIACCO. Son. 89: Per non gittar le margarite al ciacco.cf.p.66.

Son. 100: Ser Ciacco.

*CICALA. Son. 23: I' ho tanto grattato le cicale

Ch'i'ho sentito pur qualche candolfo.

Son. 96: Addressed to a man of small stature: "Che tu se' pur lo Dio delle cicale."

CICOONA. Son. 25.

*CIULLO. Son. 101.

COLOMBA. Conf. p. 158: Reference to Christ in the Temple.

CONIGLIO. Son. 4: conigliere.

Son. 79: pere coniglie.

CORBO. Str. 63: Prima si troverrà un bianco corbo.

CUCULIO. Son. 24: Un musico gentil più che'l coculo (?).

DALFINO. Son. 105: iscrignuto dalfino.

DRAGONE. Son. 110,114.

ERMELLINO. Son. 96.

FALCONE. Str. 81: Ell'è il falcone, i' sono una testuggine.

FENICE. Str. 63: Prima l'alba fenice verrà nera. A white phoenix is unusual in bestiary literature.

Str. 100: S'allegra nel foco come fenice. cf salamandra, p. 28.

GALLO. Son. 12 bargigliuto (wattled) gallo.

GATTO. Son. 26: gattaccia morta.

Son. 81: gattone.

Son. 103: cervel di gatta.

GHIRO. Son. 98.

*GRACCHIA. Son. 24: Ser Gracchia.

GRANCHIO. Son. 28: Ma come il granchio vuoi parer lunatico.
cf. p. 77.

Son. 79: Tanta reputatzion ci han tolta i granchi.

Ch'e' pazzi la metà son rinviliti.

cf. p. 77.

Beca, p. 17: Mi prese appunto il granchio ne le dita.

Here, cramp. cf. p. 77.

p. 18: O ch'io pigli di granchi un mazzatello.

p. 19: Vengale il grattagranchio ne l'orecchio.

A pain (Hoare).

GUFO. Son. 21: Ben sai, che dov'è il gufo, o qualche allocco

Vi vola volentieri sempre ogni uccello.

Son. 98: O venerabil gufo Soriano.

LEPRE. Son. 2.

LIONE. Son. 2: leon.

Str. 43: Non sie però nè tigro nè leone.

LUMACA. Frot. p. 81

LUPO. Str. 64: E'l lupo amico della pecorella.

LUSIGNUOL. Son. 10: Quel dolce uccel, che ancor per Teseo piagne.

Str. 81: Che par un lusignuol fuor di calugine.

MERLA. Son. 2.

Son. 142: Caccia sempre alla merle.

MICCIO. Son. 31: Or su la mazza al miccio. cf. p. 93.

Son. 81.

Beca, p. 15: v. asino, p. 117.

MIGNATTA. Son. 103.

MINOSSE. Son. 22: Nè tante colpe accorderia Minosso.

MOSCA. Frot. p. 183.

*MUCCIN. Beca, p. 20: E buzzico un muccin quivi dal melo.

MULO. Son. 102.

OCA. Frot. p. 178.

ORSO. Son. 91: orsacchino.

Son. 142: orsacchino: servant's hands compared to its paws.

ORTOLANO. Son. 145: The ortolano and beccafico appear together. cf. p. 54.

PAPAGALLO. Son. 101.

PASSERO. Frot. p. 183.

PECCHIA. Son. 27: Tu stuzzichi le pecchie.

Beca, p. 19: Beca mia dolce più ch'un cul di pecchia.

PECORA. Son. 144.

Str. 64: v. lupo, above.

PELLICANO. Son. 91: Si torse come il pelican.

*PEREGRIN. Son. 26: same as pidocchio - louse.

PESCE. Son. 25: pesce zugo.

Son. 100.

Conf. p. 158: Reference to Christ's miracle.

Beca, p. 18: De' pesci aval non se ne piglia coda.

Str. 82: Tanto ho scherzato com' il pesce in fregola.

PICCHIO. Son. 75: Scorti forse ci ha per pippion grossi.

Son. 97: pippioncin.

PIOMBINO. Son. 37: Perchè tu se' per sette pozzi neri,

I'ti mando il piombin colla bigoncia.

PIPISTRELLO. Son. 102.

POLLO. Son. 26: pollo la in baldracca.

PORCO. Son. 23: Tu hai viso... D'un ghiotto porco.

Son. 30: Unto porco erro.

Son. 31; 102, 121.

Son. 142: porcellin.

PULCIN. Son. 106: pulcin mugellese.

RAMARRO. Son. 81.

*RICCIO. Son. 81: D'un riccio fargliene calcetti.

SALAMANDRA. Son. 89, 93.

SATIR. Canz. II (line 117).

SERPE. Frot. p. 178.

Canz. II (line 97).

SERPENTE. Str. 46: Ogni serpente con rabioso toscò.

Col tempo domar sente la dolcezza.

SPARVIERE. Son. 142: Io fui di schiatta sparviere.

(Note: "non bevvi").

STARNA. Son. 89: E' suol saper trovar le starne el braccio.

Son. 100: Come le starne di Monte Morello.

Son. 111: L'un dice Che le starne fanno una peverada. L'altro dice

del cappone.

TAFANO. Son.85.

TALPA. Son. 78.

TARABUSO. Son.98: tarabusso.

TESTUGGINE. Str. 81: v. falcone, p.119.

TIGRE. Str. 43: v. lione, p.119.

TINCA. Son.120: Tinche lesse, e poi riconce.

TOPO. Son.28: Come al topo quand' esce dalle trappole.

Referring to blows raining upon one.

*VESPA. Beca, p. 15: Come le vespe a l'uve primaticce.

ZANZARA. Son.106: Le zanzare hanno assediato Orfeo.

Frot. p. 183.

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VITA

I was born in Bristol, New York, February 10, 1881, a son of Julius and Maria Louise (Woolston) Shulters. I received my preparatory education in the Canandaigua (N.Y.) Academy, graduating in 1900. The following year I continued my studies in the same school and received an advanced diploma in 1901. During the academic year 1901-1902 I was a special student in music for two terms at Syracuse University, taking courses in Piano and Theory of Music. In 1906 I entered the University of Illinois, from which I received the degrees of Bachelor of Arts in 1910 and Master of Arts in 1911 (Thesis: Romanticism Versus Realism in the Works of Jean Richepin). I continued my graduate study in this university during the years 1911-1912 and 1912-1913, passing the summer of 1912 in France, where I attended lectures for five weeks in the Summer School of the University of Grenoble and spent some time studying in Paris, principally at the Bibliothèque Nationale. In 1913 I received an appointment as Assistant in Romance Languages at the University of Illinois and taught during the year in that Department. I was appointed Instructor in Romance Languages at the University of Michigan in 1914 but was forced by ill-health to resign my position early in the year. In 1915 I was again appointed to my former position at the University of Illinois, where I have since continued my study and teaching. During my graduate work I have followed courses with Dr. A.R.Seymour, Dr.J.D.Fitz-Gerald, Dr.D.H. Carnahan, Dr.D.S.Blondheim, Dr. J-B.Beck, Dr.J.Goebel, Dr.O.E. Lessing and Dr. K. McKenzie, to all of whom I am indebted for valuable instruction and kindly direction of my studies. The

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